

# PICTURE & PATTERN-MAKING BY CHILDREN



*Photo : Courtesy The Sunday Pictoria*

*' . . . the only kind of expression that should be encouraged in children is that which is natural to childhood.'*



R. R. TOMLINSON

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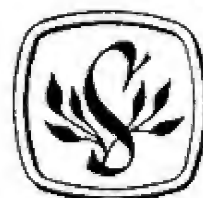
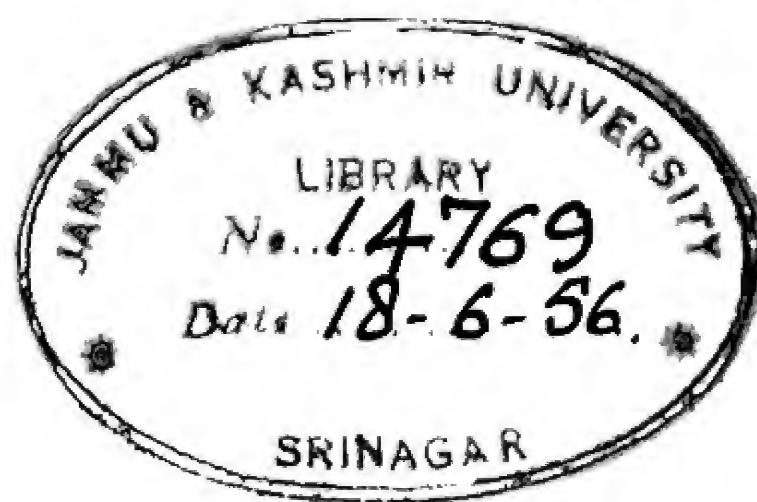
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## CONTENTS

Introduction	vi
1 The History of Art Teaching in Schools	10
2 Native Talent	13
3 Modern Tendencies	16
4 Aims and Methods	19
5 Principles and their Application	29
6 Summary and Conclusions	33
Bibliography	36
List of Illustrations	37

## ILLUSTRATIONS

<i>Pattern-making</i>	42
<i>The Influence upon picture-making of the teaching of pattern and the appreciation of texture</i>	46
<i>The work of infants and young children</i>	64
<i>Picture-making from imagination</i>	74
<i>Picture-making inspired by everyday experience</i>	90
<i>Still-life painting</i>	123
<i>Portrait painting</i>	128
<i>Lino-cuts and black-and-white drawings</i>	136
<i>Influence of contemporary Art upon the work of children</i>	140

## INTRODUCTION

**T**O express freely, as freely as they speak, what they see and feel of beauty; to own lovely things and to live amid beautiful surroundings! All this is the right of our children, and it is a right which they can be free to enjoy with very little cost to us—no further cost in fact, than sympathy and understanding. For, contrary to prevailing opinions, the ability to create and appreciate loveliness is given to all; and in the whole realm of art there is nothing more refreshing than the pure, unsophisticated expression of children.

This book invites the reader to leave the rush and turmoil of the work-a-day world; to take refreshment in the contemplation of the visions and creations of children—children of different ages, of different nationalities and of different creeds. Maybe it will recall to many that carefree period in their own lives when they too, were unhampered by inhibitions and that fear of free expression which is one of the severest penalties this modern civilization imposes on its victims. If it can do this, then that sympathetic understanding which is so desirable will be enlisted on behalf of those who are striving to give to the rising generation a blessing that is its birthright; that is, not only a gift of seeing and feeling lovely things, but also of creating them freely and fearlessly for their own pleasure and for the benefit of others.

One of the most arresting features of this book is the attention it calls by means of the illustrations to the similarity of both the impressions and expressions of children all the world over? due no doubt to that spontaneous creativeness which knows no historical or geographical limits and has been justly termed the Eternal Art. For it can be

shown that when freedom is given and pure expression encouraged, this primitive faculty is little affected by the march of civilization. Its products are comparable all through the ages. As this power of expression changes with experience and is influenced by environment, it either keeps its freshness and vigour or becomes dull and faded and finally withers away.

Its fate largely depends upon the teacher. If he has insight and sympathy and knows how to foster and nourish what is but a tender plant, then all will be well. If not, it will be starved or crushed out of existence. It is to our teachers and schools then, that we must look for the future welfare of this precious gift, the value and importance of which is only just being realized.

This natural gift is not only a source of pleasure to its possessor but may become a very valuable national asset. Inborn talent and the impulse to create should be stimulated from the infants' school upwards; by encouraging children to make pictures their imagination and powers of perception will be developed. Having made pictures themselves, they will desire to look at them and, what is more important, to possess them. So too, through making and decorating beautiful things, will they be brought to look for fitness.

Those who are arousing interest to-day in the relation between art and industry would do well to direct their attention to the great possibilities for good to be gained by demanding that more time should be devoted to art education in our schools. All children, irrespective of their ultimate walk in life, should be given art instruction throughout their school career, for direction must be given to



thought and to imagination if the individual and the nation are to benefit to the full. Few subjects in the school curriculum have had such a varied career, and have undergone so many changes within living memory, as the teaching of art. That it should even form a part of the scheme of general education has been seriously contested during this period. Fortunately there is now no doubt as to its value. As to the right methods of teaching the subject, however, there is still a considerable amount of doubt.

One of the most useful purposes this book can serve, therefore, is first to suggest a survey of the methods that have already been tried, followed by a critical and sympathetic examination of these methods with a view to retaining the good they contain; then to exhibit the ground that is being covered to-day and to indicate the direction of future developments. This cannot be done without reference to the work of the psychologist. Although there may be differences of opinion within their ranks, there can be no doubt that the psychologists have made most valuable discoveries. In addition to this they have been able to suggest many useful experiments. The results of their experiments have been the means of doing away with old and sterile methods and replacing them with the sounder methods practised by the progressive teachers of to-day.

Perhaps the most fruitful of their discoveries is that there are different stages of development common to all children, and that their outlook and expression are governed to a large extent by the particular stage within which they fall. They have taught us that children draw most readily when they have had vivid experiences which they wish to communicate; or their imagination is stimulated by vivid description: they also contend that children enjoy doing so if unhampered by the imposition of an adult outlook and technique.

As the child develops he is bound to come into touch with varied artistic statements which will inevitably colour his outlook and expression. He cannot escape the artistic environment of his day. Contemporary art, therefore, with its experiments

and its excursions into new modes of artistic expression, cannot fail to exercise a strong influence over both the child and his teacher. Its relation to the teaching of art is a difficult and delicate problem which we must in some way try to solve.

The changed attitude for good towards the art education of the young resulting in the stress now given to the value of freedom of expression is largely due to the devotion of the pioneers in spreading their convictions that the only kind of expression that should be encouraged in children is that which is natural to childhood.

The recognition given to the value of art education varies considerably in different countries. The opportunities afforded for the study of art and the methods employed must therefore be taken into account when the results are being examined.

One of the most striking developments of to-day is the recognition given to the teaching of pattern-making and design and their relation to picture-making. This should have far-reaching results, as they enter so largely into every form of artistic expression, influence the life of every human being through environment, possessions and the things he sees, uses, makes or distributes. A sense of design developed in handicraft and in the humbler artistic activities is soon reflected in picture-making.

A freer choice of materials is a natural result of the recognition of the value of personal expression; for differences of taste and talent demand a variety of media. The question arises, how far the full possibilities of any material should be taught—a question which cannot be dealt with without including another question: should technique be taught?

These difficult problems will not be avoided in this book; for just as much harm can be done by ignoring the difficulties encountered by the child as has been done by stressing their importance unduly. The 'give them materials and let them alone' attitude is, in fact, growing to an alarming extent. I say 'alarming', for such a doctrine, driven to a logical conclusion to-day, may lead to the annihilation of creative ideas. Fortunately the vast majority of teachers are all for preserving what is good in traditional methods and for keeping





*Photo: Courtesy The Sunday Pictorial*



a vigilant outlook for any future developments which may seem fruitful.

A work like this could not have been undertaken without the interest and kind co-operation of those whose names are given in connexion with the illustrations. The eagerness to contribute on the part of art teachers and advisers in the various countries mentioned augurs well for the future. Their keenness should assure an important place for art in the education of to-morrow; and art cannot take its due place in the training of the young without profoundly improving the taste of the general public.

I should like to take the opportunity which this Introduction affords to thank my friends in the art-teaching profession who have helped me in the preparation of this book. In addition to those whose names are mentioned elsewhere, I am most grateful for the help of my friend Dr P. B. Ballard, for he has given me the benefit of his ripe experience with all things connected with child education. For help in obtaining material for reproduction and particulars of methods of teaching employed, I wish to thank the following: The Board of the Pestalozzianum, Zürich, Switzerland; Professor Jakob Weidmann, General Secretary of the International Federation for Art Education, Drawing and Arts Applied to Industries, and the following representatives of that Federation in various countries: Professor P. Montfort, Belgium; M. B. Merema, Holland; M. A. G. Pelikan, Wisconsin, U.S.A.; Professor B. S. Urban, Czechoslovakia; Sen. Cozera Mazzocchi, Italy; S. R. Shimoda, Japan; and the late Miss E. Speller, England. In addition I should like to thank Nils A. E. Breitholtz, Director of the Drawing-teacherinstitute, and Ake Stavenow, of Sweden; Mevrow Clasca Ozinga, Utrecht, Holland; Royal B. Farnum, U.S.A.; the late

Professor S. Cox, University of California; Leon L. Winslow, Director of Art Education, Baltimore, Maryland, U.S.A.; Miss Doris Hunt, of Winnipeg, and the Supervisor of Art, The Canadian Broadcasting Corporation; Mrs B. King, Chairman of the Education Section of the Society for Cultural Relations between the British Commonwealth and the U.S.S.R.; H. H. Holden, late Director of Art for Birmingham; Professor Tristram, late Head of the Design School, Royal College of Art; W. Johnstone, Principal of the Central School of Art and Crafts, London; R. Brill, Principal, Kingston School of Art, Surrey; R. Morss, Principal, St Martin's School of Art, London; Miss Nan Youngman, Supervisor of Art Education, Cambridgeshire; Mrs Nommie Durrell, and particularly my two colleagues L. S. M. Prince, and A. Barclay-Russell, of the Art Inspectorate of the London County Council.

The material presented in this book should attract not only the teacher but the parent, and of course the children themselves. It is of the utmost importance that the parent should know what children can express, and he should be in a position to appraise the value of his own children's efforts by comparing them with the achievements of others.

Children themselves learn most readily by seeing the efforts of others who are at the same stage of development as themselves. This book presents to them a wide range of experience expressed in a language that they can readily understand, the only language that is universal in its practice and in its appeal.

As an officer of the London County Council I have to state that the Council accepts no responsibility for my opinions or conclusions.

R. R. TOMLINSON

## THE HISTORY OF ART TEACHING IN SCHOOLS

IN the year 1835, the British Government ordered that a Select Committee be appointed to inquire into the best means of extending a knowledge of the Arts and of the Principles of Design among the people (especially the manufacturing population) of the country; also to inquire into the constitution, management and effects of Institutions connected with the Arts.

In this Report it is stated that it would be an excellent thing, both for the artist and the consumer of works of art, to make art to a certain extent a part of elementary national education.

It was also pointed out that it had at that time been introduced in Germany and Switzerland. Not until 1850, however, as a result of new interest in the subject reawakened by the great exhibition, was art teaching included in the curriculum in state-aided schools.

It is one thing, however, to take up the teaching of a subject, but quite another thing to make its teaching effective. In England, that being a highly practical nation, the earliest methods employed were systematic and methodical. A set course of study was arranged in a scientific and progressive manner. Children were required to draw lines of varying proportions; these were developed into cubes, pyramids and prisms; subsequently curved lines were developed into spheres, cylinders and cones.

Many readers will recall with a mixture of amusement and aversion the freehand copy which had as its ultimate aim a symmetrical linear rendering of the Greek or Roman Acanthus. This was followed by what was known as mass drawing, which forbade the use of outline; and this again by

brush drawing, which required that everything should be expressed by means of characteristic brush strokes. Then appeared the 'back to nature' cult, which brought the drawing of natural and fashioned objects to the fore. Jam jars, flower pots, bananas and oranges, the latter partly skinned, were great favourites. This type of drawing is still, unfortunately, included in many art courses to-day, not only in England but in many other countries.

### *What the Art Teacher owes to the Psychologist*

During the whole of this period the ideas of the teacher were imposed upon the child. Courses of study were arranged with only the teachers' point of view considered. Teachers who specialized were drawn from the ranks of the professional artists. It followed, therefore, that the development of technical skill leading up to a preconceived adult standard was the principal aim. Fortunately for all concerned, the psychologist had through this dull and sterile stage been making enquiries into both the child's reaction to art and the effects of the various methods of teaching.

### *The Stages of Development*

Although it is not the purpose of this book to treat exhaustively of the psychological aspect, it is desirable that the psychologists' conclusions should be briefly considered, as they have had such an important influence upon the work which is being done to-day. It simplifies matters to find that all authorities agree that children, in their reactions to art, pass through certain stages of development. These may be briefly stated as follows:



- 1 The stage of manipulation which occupies the first two or three years.
- 2 The stage of child-symbolism which normally lasts up to the sixth or eighth year.
- 3 The stage of pseudo-realism—a transitional stage which comes between the ages of eight to eleven years.
- 4 The stage of realization and awakening.

Each of these stages of development has been subjected to scientific research, and certain fundamental principles of vital importance to the teacher have been discovered. Art teachers are therefore urged to study them carefully. For this purpose they cannot do better than to read Chapter XX on the Pedagogy of Drawing in *Educational Problems*, by Professor G. Stanley Hall, *Mental and Scholastic Tests*, by Professor Cyril Burt and *Education through Art*, by Dr Herbert Read.

#### *Children's Preferences*

Perhaps the most important of the principles discovered is that the child has certain marked preferences with regard to expression, and that he draws naturally for his own pleasure and not for the satisfaction of adults. Dr Ballard has made some important experiments which have confirmed this discovery. A full description of these experiments is to be found in the *Journal of Experimental Pedagogy*, Volume I, No 3, and Volume II, No 2.

Towards the close of 1911 he collected some 20,000 drawings in London alone, and a large number of others from the rural parts of Glamorgan. An examination of the drawings of both town and country children enabled the following conclusions to be drawn. He says: 'The positive influence of the environment is manifest in several instances. More animals than human beings are drawn by country children, more human beings than animals by town children. Town children frequently represent vehicles; country children rarely. Landscapes were more frequently drawn in Glamorgan than in London.

'In spite of these differences the following generalizations are strictly true of both classes of children:

1 A boy's favourite object for drawing is a ship; a girl's is some form of plant life, preferably a flower.

2 Interest in drawing ships maintains an extraordinarily high level among boys from five to eleven years of age.

3 Girls like drawing plants about three times as much as boys do.

4 Next to plants, girls prefer houses.

5 Nine is the age of minimum interest in drawing human beings.

6 The fondness for drawing human beings is greater before nine than after nine.

7 Girls draw human beings more frequently than boys before nine years of age; less frequently after.

8 There is after twelve years of age a second falling off in the frequency with which human beings are chosen for drawing.

9 Eight years of age seems to be the period of maximum interest in drawing both houses and animals.

10 Fondness for sketching vehicles is greatest at six years of age.

11 Children do not often attempt landscapes, but the frequency gradually increases with age.'

In conclusion he says 'The drawings of the earlier years tell frankly what the child likes to draw; those of the later years reveal what he dares to draw, dares in the teeth of criticism . . . the seed has started germinating in the infant school; it should not die for want of watering.' Time brings changes; it should here be pointed out, therefore, that since Dr Ballard made his experiments the use of modern methods has revealed the fact that children to-day are ever ready to draw and paint their mental images of everyday scenes and happenings and the various objects that may be associated therewith.

#### *The Pioneers*

The work of the psychologist and educationist has inspired and guided the pioneer art teacher both in this country and in other parts of the world. It would be difficult, if not impossible, to say which



art teachers first realized the importance of encouraging the child to create and express his experiences in his own particular way, and first put their convictions into practice; but art education owes a deep debt of gratitude to teachers like Professor A. Wesley Dow of the Teachers' College, Columbia University.

His exhibition of children's drawings at the International Art Congress held in London in 1908 is said to have had a profound effect on that great art educationist Professor Cizek, the result of whose teaching in Vienna is so widely known. The fact that he taught only those with outstanding ability does not detract in any way from the extraordinary results he obtained. Because of Professor Cizek's success as a teacher of children and that of other well-known authorities on art education like Dr Dengler, Professor Rothé and Professor Thetter, Vienna has become known as a fertile training ground for art teachers.

It is a remarkable thing, however, that pioneers of this vogue of freedom for the child were making their influence felt in all parts of the world at about the same time. In England the early work of Mr Ablett cannot be overlooked. Only recently his pioneer work has become more widely known.

Born in 1848, he first became known as a successful art teacher at Bradford Grammar School. Appointed Superintendent of Drawing by the London School Board, he developed 'written design', which encouraged children to use the letters of the alphabet as motifs for design. In 1888 he founded The Royal Drawing Society, which still flourishes. Sixty years ago the recognized system of teaching art in schools was known as 'freehand', an attractive but illusory name for a system of copying from the flat and drawing from geometrical figures. Ablett contended, however, that children should not copy literally what they see before them. With the help of teacher members of his society he investigated the meaning of children's 'scribbles', which up to that time had been regarded as subjects for laughter and ridicule by both parents and teachers. He found that these

'scribbles' were the children's attempts to express mental images of the world around them. Methods were employed by which the various senses were used to stimulate these images.

Ablett's methods were based on the principle that children's drawings must be from delight and must be expressed in their own natural way.

The exhibition of children's drawings and paintings which he initiated in 1890 has been an annual event ever since and has earned for itself the title of the 'Children's Royal Academy'.

Following somewhat on the lines of Lecoq de Boisbaudren and his method of training the visual memory in art, R. Catterson-Smith, Director of Art Education for the City of Birmingham, achieved remarkable results.

The chief contribution of Mr R. Catterson-Smith was to demonstrate the value of memory training as an aid to the creative and constructive activities of the mind. He also stressed the importance of exercising the creative faculty, indeed, he made this the basis of the students' progress from the very beginning. His methods are clearly set out in his book entitled *Drawing from Memory and Mind Picturing*. His work has been a fruitful source of inspiration to other teachers of art. His most distinguished pupil was my late colleague Miss Marion Richardson, who first put her principles into practice at the High School for Girls, Dudley, Worcs. It was not until she was appointed to the art inspectorate of the London County Council, however, that her influence on the art teaching of children became most active and effective, through the opportunity afforded to her to bring her influence to bear upon the thousands of teachers and children under the care of that great authority. Although she is no longer with us, she has left her methods behind in her writings, particularly in her book *Art and the Child*. These methods will be carried on and developed by her many friends and admirers.

The precise nature of the natural gift, the creative faculty which the psychologist recognizes and the pioneer teacher has developed will be dealt with in the next chapter.



## NATIVE TALENT

THE inherent urge in a child to draw is apparent to the most casual observer. As the conscious mind develops, the creative impulse reveals itself more in the realm of creative art than in any other. The exercise of this activity gives at first complete satisfaction. Very soon, however, a secondary experience is derived from the approval or disapproval of others, and the initial impulse is modified by the nature of the praise or condemnation. Both elation and mortification will be normal features of the development of a child's desire to give expression to his own relation to his environment.

It may not be possible to assess, apart from his environment, the artistic qualities likely to be found in a child by virtue of his racial inheritance. But the student of the history of art is aware that great art has been produced by all the great racial groups of the world. This achievement has not been without its influence upon the heritage of mankind. It is vitally important, therefore, that the teacher should beware of the notion that the children whom he teaches are incapable of genuinely artistic work. The teaching of art in England has long suffered from this pernicious attitude; in spite of the greatness of the true English tradition, a widespread conviction exists that the English are inherently inartistic. This notion, which arises from a complete misunderstanding of the nature of art, has resulted in the destruction of the natural genius of English children, for it has led to the building up of a thoroughly effective process of implanting in their minds an imitative attitude to art.

The term primitive is used in art to denote the early stage of a well-defined school, and is most

commonly used in connexion with the Italians at the time of Cimabue and Giotto. In the primitive, the urge to artistic expression must be very powerful, for he has to trace out a new path. His work has great spontaneity, for he is not dominated by a multitude of previous expressions nearly akin to his own. These characteristics make the study of the primitive of great value to the teacher.

The child's observation and desire to express himself are so strong that every moment of his waking time is a continuous process of adventure and discovery. There is a readiness to recognize colour in its most brilliant and subtle forms, and to state life's experiences in a concrete way. This mental and physical growth continues steadily through the years, and, should there be no interference, will lead to the most remarkable statements in colour and drawing. Any interpretations that are worthy of the name of art come from within; they come either direct from the subconscious mind or from a more immediate reaction to the external world. Children's drawings and paintings come in the main from visual images, though muscular images and touch images are by no means absent. They are not reflections of something imposed, but of something experienced. In such drawings there will be found a complete rejection of irrelevancy; only essential forms will be found expressed. The realization and appreciation of the power of the uncontaminated mind of the child is responsible for the attempts made by certain artists to-day to get back to the child's outlook. Such attempts usually result in pitiful failures.

There is a steady growth in a child's drawing from the early scribbling and circular movements



to the more static vertical and horizontal line, and finally to a combination of both factors. There is always, right from the first, a definite sense of space and proportion—that is real space and proportion, not the mechanical rule-of-thumb proportion of the old school of teaching. From the very beginning the child's work is inspired by a naturally ordered feeling. The early efforts come from the joy experienced in movement, space and life, the whole exhibiting the process of acceptance and rejection natural to human life. While the child revels in the purity of colour, its colour schemes are never vulgar or overladen, but have a quality of restraint touched with delicacy and precision. When the composition has been felt as a complete achievement it will be found that colour is added to accentuate only the more vital parts. The qualities of tone and texture which are always associated with great works of art will often be found also in the work of children. If the child is drawing what he can visualize as a complete picture, the excitement is intense, and, although not altogether understandable to the adult, the delight of knowledge and the most tender love of the beauty of life and growth are perceptible.

As the child grows, fresh ideas develop and new discoveries are made. This expressive growth goes on continuously, and is productive of a satisfied and complete sense of existence. The destruction of this quality in human lives is a tremendous loss to the community concerned. The child handles paint and materials easily. It will draw with the full sweep of the arm, having full command of the whole limb—if the scale of the material supplied is appropriate—a tremendous advantage over the cramped wrist movement of the senior child so often developed by the use of the fine point and small pieces of paper.

A study of such early drawings as those found in the Altamira caves throws light on the nature and function of drawing. It is held by some that these drawings are a mere record of hunting events; by others that they express a lust for killing. Both these views are theories only. In appreciating the quality of the work, it is impossible not to feel the

intense delight the artist had in the statement of animal form. The whole work is expressive of a free and catholic love of life. The artists of these cave drawings were able to express the characteristics of the animal by the simplest line. In his own way, and in his own stage of development, the child expresses his idea in a similar way. With intellectual development the drawing tends to become more abstract. The line becomes more significant through experience, though it superficially appears more childlike and naïve.

If the drawings of children were followed from the infants' stage until the secondary school stage in the absence of interference, a steady development would be found embodying the growth of imagination and knowledge. The natural ability, inherently there, requires no assistance whatever but experience, and if drawings were left alone and the children were denied access to illustrations, there would no doubt be a steady development towards drawings very similar to those of the Spanish caves. With free development based on the adventures and direct observation of the child himself, the outcome would be great art.

Under existing conditions the child becomes imitative and his work declines through contact with a destructive environment and the acquirement of false values. The process can be studied in the history of all the race cultures of the world. With the decline the work becomes elaborate with irrelevant detail. This applies equally to Egyptian, Greek, Babylonian, Chinese and all other great cultures. Possibly through their imitative relationship to the Greeks, the Romans never seem to have achieved any greatness in art. The notion that they brought art to Britain is entirely fallacious. The people whom they conquered in Britain were far more sensitive to beauty than they, and their influence can be perceived in much of the Roman work which remains in Britain. The fresh and lovely drawings and paintings which Professor Tristram has uncovered on the walls of our ancient churches owe nothing to Roman culture for the beauty they contain.

In the Italian primitives we get a continuation of



the child's direct first-hand conception and the mature adult's intellectual power. Christianity was so powerful an idea that the whole spirit of man became as one, and all united to achieve one thing, the glorification of the spirit. The great creative art of Anglo-Saxon Britain must have developed, too, in some such circumstances; but the decline which set in soon after the Norman conquest affords another proof that artistic feeling cannot be imposed from without.

In recent children's drawings true creative work has again appeared in this and other countries. Making the comparison again with early primitive work, we find that with the expression of the communal life there is associated the higher cultural expression—the absence of the irrelevant and the superficial. The basis common to both children's work and primitive work is the creative impulse. Apart from this common quality they are unlike, for the work of the primitive is the achievement of the mature adult.

The child and the adult fail in a similar way when false standards have been imposed. The problem is a very difficult one; for false values may be supplied not only by the teacher but by the parents. Hence the urgent need for a fuller understanding on the part of both teacher and parent concerning the subject under consideration. Where true values

are accepted one would probably find that by the time adolescence had been reached the work would have become abstract. Were this rich inheritance sustained it would become of incalculable benefit to any nation.

As things are, the creative urge is not entirely lost, however. Many children express this urge in engineering, despising drawing and painting, since the imitative approach has killed interest in such things for them. But they may find salvation in the abstract beauty of mechanical construction and engineering design. Evidence of this may be found in the zest with which youths take up such work as motor-body and airplane design. Having become, apparently, completely indifferent to art, they will, when the key to their early development is supplied, renew the endeavour with great intensity. Such work belongs to their age, and art must always be of the age in which the artist lives. Art galleries and old masters constitute a treasury of material for reference. A comparison of the development of dilettante art in picture exhibitions with that of the art involved in the design of motor cars, airplanes and ships is enlightening. This is the machine or power age, not the romantic, religious or the agricultural age. The great art of the past fitted the age to which it belonged; so, too, must the art of to-day.

## MODERN TENDENCIES

ART had no effective place in the teaching of the nineteenth century. Drawing and painting were esteemed as aids in the formation of a pretence to some sort of artistic sensibility. Often the most unsuitable persons, through no fault of their own, became art teachers in elementary and secondary schools. Indeed, in the former any teacher was expected to be competent to teach so unimportant a subject; many were in consequence driven to take refuge in the teaching of mere manipulative skill. With this aim in view stereotype drawings were pinned on the blackboard and the children were required to copy them. Where there was a full-time art master in a school he was usually drawn from the ranks of the professional artists, and framed his syllabus in keeping with methods advocated in his own academic training. With no knowledge of the child's outlook, he judged results by accepted adult standards.

It is true that many possessed certificates to teach the subject, but these were given on the completion of a course of technical training conducted along academic lines. In recent years, however, a different type of person has come into the art teaching profession. The standard of knowledge of teaching methods demanded by education authorities has brought into the profession men and women of wide knowledge and of real ability as teachers of children. Possessing, in some cases, considerable Continental experience and, in addition, first-hand knowledge of all the great periods in the history of art, they have an outlook totally different from that of their predecessors. Lack of art patronage has also driven many artists with considerable professional experience into the teaching

profession, and while this may be deplored on the one hand, yet on the other it has turned out to be a great national advantage. Compelled to teach, they have been obliged to add some knowledge of psychology and teaching methods to their wide range of experience in art. Thus the standard of work in the schools has risen by leaps and bounds. This decline in art patronage, and the consequent raising of school standards, give rise to interesting speculations as to the future influence of art teaching on the national life.

At the beginning of this century intelligent artists, observing the mechanical and power age which had grown up around them, became convinced that a complete revaluation of painting had become necessary. This conviction took a definite form in Paris round about the years 1910-1911, under the leadership of the now famous figure of Pablo Picasso. The group he led first realized that the art of a period must bear a vital relation to the social and business activities of that period. For enlightenment they searched into the art of the past; and by emphasizing what they came to regard as the fundamental principles of the earlier achievements, they built up what has come to be known as the cubist movement.

This movement horrified many people at the time but few remained unaffected by its tremendous influence on architecture and industrial design. Americans were amongst the first to grasp the significance of the new idea; but Europeans were not far behind.

Unfortunately, there has grown up a great deal of imitative work quite as empty and untrue as the most fatuous of the earlier efforts. This country has



produced its fair share of imitators. These people evidently realized that their own efforts were stale and uninteresting; but lacking the confidence for original research, they seized the chance of superimposing the new ideas on their work. Their position is comparable to the child who has lost all interest in creative art. But, unfortunately, some have used these sophisticated adult methods when teaching children, and one finds in the schools imitation cubism, imitation futurism, imitation purism and the imitation of many other 'isms. Apart from any direct influence imposed on them in school, children see the results of such modern tendencies on the hoardings and in the press: they therefore cannot escape the influence of contemporary experiments.

Much good might be done, however, by the judicious teacher who has a sound knowledge of the new school of painting. In dealing with the difficult period between the senior school stage and adolescence, for instance, he finds a useful approach to design supplied by the purists. Simple geometric forms are taken and arranged in such a way that a satisfactory composition is obtained. In a similar way the teacher could make good use of the old-fashioned cubes, cones and other geometric forms now generally abandoned. Merely to draw a cube placed on a table is of little interest to any child; but a group of objects such as cubes and prisms, partly coloured themselves and placed against an appropriately coloured background, is a very different matter.

When the whole group is drawn as a unitary composition, and the colour relationships are felt, demonstrations could be made to show what could be done by the process of selecting certain lines and omitting others. At the same time the teacher should show the new areas of shape. Stimulated by the discoveries in form and colour thus made, the pupil would be able to connect up the experience with the early complete stage of his childhood.

The new freedom in the use of media has considerably widened the range of materials used in school. Instead of merely drawing with lead pencil on white paper, children now use charcoal, water-

colours, tempera and oils, and may draw or paint on any sort of surface, may even apply metallic paper and newspaper. For some time this was considered an outrageous heresy by many people; but while it has certain very definite dangers, it is completely justified by results. It is, indeed, not so heretical as would appear at first sight. Such people as the Italian Primitives, whom the most orthodox must accept, used gold leaf and mixed both tempera and oils, and are known to have pasted things on to their work in much the same way as the moderns. The advantage which this new freedom brings is that it offers fresh fields for study and for the operation of the creative impulse.

It is vitally important to remember that the child must not be placed in an environment where the inducement to imitate is overwhelming. For this reason it may be considered wise not to show too many reproductions even of Old Masters. As Blake says, 'imitation even of nature reduces painting to absurdity and brings art into odium', which, he says further, 'is the greatest tragedy that could happen to a nation'. Natural objects are legitimately used to bring colour into the art rooms; and it may, perhaps, be safe to have a few pictures, a few black-and-white drawings, and even abstract design, if they are changed frequently. It is found that when the teacher brings contemporary life and art to the child in the art lesson there is immediate response and attention. By sustaining this interest the teacher should be able to foster the development of the child's capacity for appreciation. He should, however, be content to stimulate interest by such means, and leave the pupil free to work forward to a new stage if he is capable of doing so. It is futile merely to put up some object for a child to draw unless the object concerned has first attracted his attention and his interest.

The teacher should seek to relate as far as possible the work which a child does in the art room with industry, architecture and all kinds of contemporary activities, particularly that with which the child is likely to be in close contact in his adult life. In short, he should connect the child's art with his

environment. This is no easy matter for the teacher, for in elementary education it may mean such a diversity of activities as those of tailoring, hair-dressing, plumbing, engineering and many others.

Design should also be closely associated with interest and with things actually made and used by the child. A London boy or girl has no direct contact with fabric design for example.

New materials, new forms of expression are continually presenting themselves. The child, eager for new experiences, is readily absorbing them. The teacher of art must therefore keep in close contact with contemporary developments: for upon his knowledge of the world in which he lives will depend his ability to recognize in the child's drawings the child's interpretation of his daily life.



## AIMS AND METHODS

THE title of this chapter explains itself, but it should be understood that the aims and methods are given in as brief and simple a form as possible. In those countries where modern methods are used children are encouraged to express their experiences in their own way. The main aim of the teaching is to assure that the creative forces within the child are enabled to grow as freely as possible at each stage of his development. There is a similarity in modern methods of teaching in all civilized countries. Repetition will therefore be avoided by thus making a general reference to this common approach. Only that which is peculiar to each separate country can be given further consideration. The failure to mention a particular country, or brevity in the description of methods employed, must not therefore be taken for indifference. In such cases the illustrations are themselves sufficiently eloquent. Those countries which suffered through enemy occupation during the war years are carrying on and developing the methods described in this chapter with renewed vitality, as the illustrations will show.

### *Austria*

It is only just that Austria should be given pride of place in this chapter because of the pioneer work that has been done in that country by Professor Cizek. No person has done more to draw attention to the charm of the unsophisticated work of children than Professor Cizek, the results of whose teaching are world famous. The Professor received his own training at the Vienna Academy of Arts, where he studied from the year 1885 to 1894. During the whole of this period he lived with

families blessed with many children. Being fond of children he gave them the freedom of his own room and encouraged them to paint with him by supplying them with materials. Experiencing himself, as all serious students do, the difficulties that accompany progress, he could not help being struck by the way his young friends, roused by his own interest, simply took pencil or brush and rapidly developed pictures.

It was while he lived in a house in the Florianigasse that he made the discovery that decided his career. Opposite his window was a wooden hoarding about a hundred feet long. On the way home children who had taken chalk from school would stop and draw; others would come and take the chalk from them and draw also. But what specially struck the Professor was the industry which they displayed and the similarity of the results which they achieved. Having noted this, he made a practice of watching children during his travels in other countries, and found that they too drew in the same way when out of school. This confirmed his theory that all children draw and design from mental pictures which follow certain psychological laws. He believed he had discovered a phenomenon that hitherto had been disregarded. He had recognized, too, that the child by his drawings revealed himself to himself. He subsequently discussed his conclusions with Otto Wagner, Klimt, Moser and Oldbrich, the founders of the Secession. They were so impressed by his enthusiasm and his views that they counselled him to open a school to put his findings into practice. This could not be done at once; he succeeded, however, in 1897 in obtaining a position as an assistant in the



Realschule, where he tried his first experiments. In addition to giving his pupils the lessons prescribed by the authorities, he let them, to their delight, draw little figures and steamers. The results were at first viewed with suspicion, not to say ridicule. He received his first encouragement from Götze, of Hamburg, head of the Hamburg Union of Art Education, who drew the attention of the ministry to what he described as the best work he had seen in Austria. This recognition was soon followed by his transfer to the Kunstgewerbeschule, where he was given a special class of teachers. Eventually, however, he was put in charge of the Jugendkunstklasse, where his most successful work was done. Shortly after the first world war his class was in danger of being closed through lack of funds; fortunately the situation was saved by donations, and by the organizing of exhibitions of his pupils' work, which were sent all over the world.

These exhibitions were responsible for an international change in attitude towards the work of children. Professor Cizek denied that he had a special method, for he said that he let everything grow and develop in accordance with what he conceived to be natural laws. He divided the work of the children into two periods. The first period is that of self-revelation of the child. When he has completed this period, then, and then only, teaching commences. The teaching takes the form of making the child self-reliant and bringing him to realize that everything originates within himself. For the child longs and tries continually to imitate grown-ups; he is not permitted to do so, however, for what Professor Cizek aroused in the child is that inborn power to create which is latent in every child. He contended that between the ages of eight and ten creative talent in children begins to diminish. At this stage they try either to copy from nature or to imitate the work of mature artists. When this happens, he recommended that their attention be turned to the representation of natural and fashioned objects, as this kind of drawing is of great value in later life. Everybody ought, he maintained, to be able to represent objects with a few simple strokes; although he did not consider

that this kind of drawing or sketching should be called art.

He also recommended that children whose creative talent does not diminish during the period in question be placed in a special class or school.

It had never been his intention to cultivate artists. His principal aim was to develop this creative power, as he believed that once it is awakened the whole outlook on life is influenced by it. As evidence that this belief is justified he quoted the success of his pupils in many walks of life, such as in music, literature and even politics. Finally Professor Cizek claimed that although he was neither a psychologist nor a pedagogue, he was the first to conceive that the teaching of children is concerned with the eternal forms of an always renewing art.

When I last met the Professor at the International Art Conference at Prague, in 1928, he was then, after nearly forty years of pioneer work, full of enthusiasm for his system, which is ample proof of the sincerity of his convictions. Professor Cizek died at a ripe old age on December 17th, 1946. His teaching is, however, being carried on by his many disciples in all civilized countries and by his friend and advocate Dr Wilhelm Viola, by means of lectures and his book *Child Art*.

Austria cannot be dismissed without mention of the fact that the methods used in Vienna have spread throughout the Continent. There are deviations from Professor Cizek's methods, however, even in his own country, under Frau Zweybrück, Dr Thetter and others. Specially noticeable is the trend towards utility in the art taught at the elementary schools, where what is known as the project initiated by Professor Rothé is much in favour.

### *Switzerland*

In Switzerland since the beginning of the century the interest in the artistic expression of young people has been growing apace.

The International Institute for the study and promotion of drawing by young people, which has its seat at the Pestalozzianum, Zürich, has done a great



deal to initiate both the parent and art teacher in Switzerland and other countries into the nature of the child's creative work as well as into recent tendencies of art teaching.

The principal aim of the Institute is to arouse and stimulate interest in the creative abilities innate in young people, by means of exhibitions, conferences and by the exchange of drawings between different peoples, and to increase international appreciation and mutual understanding.

The fact that the Institute has its headquarters in Switzerland and has assembled such a fine collection of children's work has brought the teaching of art in that country to the fore. In addition to the International Institute, the International Federation for Art Education also has its headquarters in Switzerland. The present writer is indebted to the Secretary of the Federation, Monsieur J. Weidmann, who is also Director of the International Collection of Child Art in the Pestalozzianum, for the loan of many of the drawings which are illustrated in this book.

To free natural powers of creation in children, it is considered essential to remove the technical difficulties in the use of materials.

A carefully graded course is arranged with this end in view both in the Volksschulen and Mittelschulen; for it is contended that once the child has experienced joy in handling material, the hidden forces of the imagination are more readily released. Children are given tests with the object of discovering their spiritual and intellectual stage upon entering or changing schools. Suitable individual instruction is thus made possible.

Short, clear and vivid descriptions help to define the pupil's conceptions. A sense of complete freedom is felt by the child, as the teacher leads him imperceptibly from the realm of conception to the representation of exact observation. Representational drawing is included in the course, as it is contended that it brings children into closer touch with nature, and that precise observation leads forwards and upwards. Efforts are made, however, to preserve their individuality in their interpretations. It is felt that the teaching of linear perspective is

dangerous; for children whose stage of development is comparable with that which produced Pompeian or medieval representation should not be troubled with problems solved at a later stage of art development.

### *Sweden*

Methods of art teaching in Sweden may be said to be undergoing a slow revolution. Art instruction in the schools is but one phase of a greater movement to educate the nation as a whole to a deeper appreciation of art as an essential element in human civilization.

This educational movement has been going on for many years, but the work has been speeded up and intensified since the collaboration in 1930 of all the interests involved in the Riksförbundet för Bildande Konst, representing the foremost art authorities in the country.

The foremost figure in this movement is Dr Sixten Strombom, Curator of the National Museum at Stockholm. In the summer of 1930 he arranged a congress which was attended by art teachers from all parts of Sweden. This congress led to the adoption of more modern teaching methods, which seek to arouse the child's interest, and through this to encourage his natural desire to invent and create. From the infant to the senior stage no attempt is made to interrupt the child's dream of the fairy world, or to force his imaginative and emotional life. At about the age of fourteen, however, when it is considered that the child's craving for reality gets stronger, instruction is given in a more disciplinary manner.

This modern attitude towards art teaching is as yet by no means widespread. Copy books filled with simple subjects, varying from kitchen utensils to highly complicated landscape composition, are still in use in the Swedish schools. These are gradually disappearing, however, and giving place to methods which strive to train the children's powers of observation and give the young imagination free play. This development is largely due to the fact that the art teacher need not feel tied by a set curriculum and directions but is free to use



methods which he thinks most suitable for the child and for himself.

Before they leave school, children are given an insight into art history and made acquainted with the best contemporary domestic architecture, interior decoration and equipment. The use of new methods has been inspired by the work of Professor Cizek and the pioneer work of art teachers in England. The art teacher in Sweden is favourably disposed towards modern methods of teaching and has been encouraged by the results obtained by such teachers as Lilian Anshelm, Ebbe Alhjörn and particularly by the teaching of Nils A. E. Breitholtz, the Director of the Drawing-teacher-institute.

Art teaching in Finland, Denmark and Norway is following along similar lines.

### *Belgium*

The teaching of art in primary and secondary schools has followed that of neighbouring countries. Although experiments have been made from time to time, when new ideas have been introduced at educational congresses, the accepted method of teaching by means of a technical approach has been invariably retained.

The curriculum covers a wide range: following the study of natural and fashioned forms, still-life groups are composed. Sketching from life and portrait-drawing and painting are associated with memory and imaginative painting. For these studies crayons, water-colour and gouache are used.

The normal two hours allowed each week for drawing lessons are divided equally between technical and so-called 'artistic' drawing. Within the framework of this settled curriculum, teachers use their own initiative, having in mind the part the subject plays in the whole of the formative discipline which constitutes the humanities.

Contemporary art and new methods of teaching art to children have influenced many, particularly young art teachers. During recent years pupils have been encouraged to follow their natural urge to create and to express their own experiences by

means of spontaneous drawing and painting. It is contended that this freedom of expression, combined with drawing from observation and memory, develops both feeling and reason. An attempt is therefore being made to harmonize new and traditional methods.

Teachers are being kept in touch, by their associations and by contact with the international art congresses, with new developments. Professor P. Montford is the President of the permanent committee which sits for this purpose.

### *Holland*

The teaching of art in general education has been influenced by the pioneer work in other countries. Although cultural evolutions proceed slowly they are marked by the country's characteristic thoroughness.

The first mention of art teaching as an integral part of education appears on the educational records of the year 1863, when art teaching in secondary schools became statutory. It was not, however, included in the curriculum of the elementary schools until 1889. The early champions of the cause became most active in the year 1905, and in this connexion mention should be made of the names of W. D. Ros, N. F. Perk and particularly that of Professor Y. H. Gunning Wyn. Although advanced in years, he is now President of The Netherlands Society of Education in Art. His book, *The New Trend in Art Teaching*, had a great influence at the time of its publication.

Those early pioneers, however, based their teaching on a faithful reproduction of things perceived. What we now know as the new method of teaching art in schools, which encourages the child to give free expression to his mental images, has as its chief protagonist and leader Mr B. Merema, who has the support of a small body of enthusiastic teachers at The Hague. He keeps in close touch with developments in other countries and is the representative of the International Congress for Art Education.

This modern school of thought claims that there should be on the part of the teacher a wider



psychological and plastic insight, added to which he should possess technical knowledge and ability. They give warning, however, that the art teacher should not act as a psychologist, as, should he do so, his interest may be directed to uncommon cases and not towards developing the inherent creative faculties to be found in all children.

This new method of teaching is supported by the teaching of the psychologists, by such notable men as Professor F. Roels of Utrecht, and the research work and practice of Mrs C. Ozinga of the same town. Strong support was also given to this new movement by the publication in 1938 of *A Syllabus of Art Teaching for Elementary Schools*, Part I, by Mr Y. Altera, a scientific survey of the evolution of drawing by children and the first official statement that art education should be based on a knowledge of the stages of development lest it fall short of modern requirements. There is, therefore, a spirit of lively interest among art teachers which finds valuable support in the Netherlands Society for the Teaching of Drawing and in the Society for the Promotion of the Aesthetic Element in Secondary Education.

In view of the foregoing, Holland can justly claim to have participated in the development of modern methods of teaching art to children.

#### *France*

Imaginative drawing has been encouraged in schools in France and in French Switzerland for more than half a century, with varying results according to the locality and the ability of the teacher. Modern methods have been explored, and as it has been found that complete freedom rarely meets with success, it has been concluded that, although children must not be led blindfolded, they should not be left completely uncontrolled.

The imagination, if left to itself, atrophies; therefore themes are suggested and subjects described which direct the vision along given channels. By this means it is considered that the child's creative ability becomes more fertile. Demonstrations are not despised, as it is thought that they help the backward to solve difficulties.

Children are, however, encouraged to interpret in their own way.

Drawing from nature is considered indispensable, as it is only by means of direct observation that the knowledge necessary for sound draughtsmanship is obtained. Although perspective is prescribed in the syllabus, it does not meet with unlimited approval, as it is regarded as non-creative.

Thanks to the initiative of Monsieur Quénieux, Inspecteur-Général de l'Art, a collection of children's drawings has been made and placed in the Musée Pédagogique de l'Etat, Rue d'Ulm, Paris, which has stimulated and encouraged modern methods of teaching in France. His useful work is being carried on to-day by the new director of the Musée, Monsieur Lebrun. The representative for France of the International Federation for Art Education is Monsieur Machard, Inspecteur-Général de l'Education Nationale.

#### *Spain*

In this country there is a growing body of opinion that the most important consideration in art education is to keep the child's interest awake, and that nothing stimulates a child more than to know that what he is doing is useful. It is therefore imperative that drawing should be associated with handwork.

Briefly, the syllabus is based on the following course:

##### *Infant Stage*

Imaginative work.

##### *Junior Stage*

Mental pictures are first created and then their contents compared with actuality where possible.

##### *Senior Stage*

Technical exercises arranged with the object of acquiring the technical skill that is thought to be necessary at that particular stage.

It is considered that the teachers should be equipped with the technical experience of art, and with a knowledge of the fundamental principles of teaching and of experimental psychology.



### *Czechoslovakia*

The name of Bohemia is so closely associated with art and artists that it would be strange indeed if the country bearing that name did not provide some interesting methods and examples.

So long ago as the end of the eighteenth century there were established in the towns new main and normal schools in which drawing was considered an important preparation for the crafts and industry. From these schools were developed the middle schools or technical schools, in which drawing became a leading subject. These schools were at that time German. After the revolution in the year 1848, a scheme for teaching drawing was defined, which followed somewhat the methods first used in this country. More time, however, was devoted to the subject, as its importance was realized as a contribution to the wave of commercial and industrial enterprise.

By an imperial decree of May 1869, drawing was made obligatory in the elementary schools.

The works of Herbert Spencer, John Ruskin and James Sully, which were widely read, had a profound effect upon teaching.

At the end of the nineteenth century a general reversal in the idea of the educational value of drawing took place, however, and the discoveries in child psychology began to influence the methods of teaching—and succeeded in building up a system of draughtsmanship on sounder foundations. Little was heard of Czech drawing until the political upheaval of the year 1918, as up to that time it was officially included under the heading of Austrian Draughtsmanship at International Congresses. At the Fourth International Congress, held at Prague in 1928, which I attended, I was struck by the naïve character of the children's drawings, and by the traditional patterns of the Czechoslovakia state. They emerged with credit from this severe international competition. The method of teaching is free within the range of the pupil's natural development; the pupil gains all his experience from active productive work. They draw from imagination and from direct perception.

From the point of view of formal education I

cannot do better than to quote from a letter I received from Professor Rudolf Pros, Inspector of Drawing in Czechoslovakia: 'Training in draughtsmanship manifests itself in a refining of thoughts, eye and hand. The pupil learns keenness of perception, acquires a creative imagination and a memory for what he has seen; and gains the ability to express pictorially his own ideas, in his own way. All draughtsmanship starts from realistic axioms. We wish to have everything rationally justified, logically deduced, constructively added. First importance is attached to drawing made use of in the various departments of man's creative activity. Even a pupil with little talent for drawing ought to have gained enough skill in the subject to be able to express what he has in his mind, in a logical and methodical way, with just as great accuracy and skill as he commands in speech and writing; so that drawing may become for him a second, and international, means of making himself understood.' The art teachers of Czechoslovakia still keep in touch with international developments and are represented on the committee of the International Federation for Art Education by Dr Vydra of Bzno.

### *U.S.S.R.*

When looking at the drawings by Russian children it is important to recall that in pre-revolution days there were practically no children at school under eight years of age. There are now five millions; there were seven millions only between the ages of eight to fifteen, and there are now some twenty-two millions; only a few thousands enjoyed the privilege of secondary education, but there are now over two millions attending these schools. This enormous increase has created problems in building, in equipment and in the provision of teachers which are difficult to visualize without a personal visit.

Art is given a very high place, but plans have outdistanced fulfilment. Nevertheless, rapid improvement has resulted from the sound methods adopted.

New ventures have the benefit of the experience



of others, and Russia has wisely adopted methods which have been tried and proved successful elsewhere. It has not been content to follow only, but has branched out as new growths so readily can do. Special institutions are established in all its big cities where research work is carried on in all forms of art, with a view to discovering the best methods of presenting them to children.

Work in the schools is supplemented by clubs and art circles, under the guidance of qualified teachers. By this means the specially gifted are discovered and are drafted into special schools.

A great deal of literature is published for the use of teachers, and issued by the Education Ministry. The aims may be deduced from the following quotation:

'The basic problem in elementary and secondary schools (8-15 or 17 years) is to give children a knowledge of and skill in the graphic and plastic arts as a means to artistic development and general political education. It is essential to develop in children powers of observation, ability to see and to analyze, and to depict what they have seen. Art work must help the child to express himself, through drawing, painting, etc. To ensure this it is necessary to organize art work on a large scale in all schools, as well as in independent art circles. Circle work (part of club work) will help to create an active art group in the school. This group will lead the class in its art work, helping to develop a conscious attitude to art work in all children. Art work in the circle must complement and deepen class work, and at the same time extend the creative possibilities of the children, acquainting them with new methods of work, and new materials suitable for the different groups. This will give children great scope in decorative industrial work.'

Children from 3½ to 7 years old are encouraged to express their experiences inside and outside the schools; those of 8 to 12 compose from a set theme and from imagination; those above this age draw, in addition to this, from memory, from nature and from objects. This is supported by a study not only of Soviet art past and present, but also from the art of all other countries. The syllabus

includes excursions to the country, to farms, zoos and industrial units.

The value of picture-making as a means of graphic propaganda is not overlooked. During a visit to a Russian school I was attracted by the drawing of a little boy aged 9 years. He was drawing a favourite subject of all boys—anti-aircraft guns firing at an aeroplane. My curiosity prompted me to ask the nationality of the occupant of the aeroplane. The little boy's answer was as unexpected as it was illuminating. It was 'The rich man'.

### *Germany*

Europe cannot be dismissed without mentioning the work carried on in Germany, where modern methods are firmly established.

Efforts have been made in that country to supplement accepted methods of teaching drawing, by re-assembling and co-ordinating other sensations with that of the visual.

Experiments have proved that there is a profound relation between hearing and sight. A melody or a noise, for example, causes some children to visualize certain colours and shapes. Experiments have demonstrated that this is not a matter of accident; for there exist regions in the depths of the mind which are not accessible during one's waking consciousness, but are accessible in dreams and in dream-like states. Intuition and imagery, which existed in the life and art of primitive man, but have been neglected for centuries, still exist in a latent form to-day in children and in Orientals.

Music has been used successfully as a stimulus, and it has also been found that certain harmonies of form or colour have been awakened by smell and touch as stimuli. New possibilities are thus suggested for an abstract form of art which would make use of forms not associated with the natural visual forms around us. It is fully realized, however, that this abstract drawing is only one aspect of art teaching which helps to bring art back to its former intuitive significance.

These problems served as subjects of special



conferences in Hamburg, the proceedings of which were published before the first World War.

### *Japan*

Art education was first introduced in the curriculum of the elementary and secondary schools of Japan nearly eighty years ago. Unfortunately, the syllabus was based upon the European methods obtaining at that time. I say unfortunately, as any influence in art training that is not indigenous, particularly where the art of children is concerned, is doomed to failure. Recently, however, a restoration movement designed to recapture the national tradition has rapidly gained ground. Children are encouraged to use the traditional mode of drawing—in which the Japanese brush plays such an important role—to give a free representation of their own ideas. The picture scroll, which reached such perfection in Japan in the twelfth and thirteenth centuries, has also been reintroduced; and it has been found to be an excellent means of recording the continual succession of mind pictures which present themselves to children. The aim in Japan to-day is to foster and cultivate the creative powers innate in every child. In the work of the majority of the young children, the expression of creative ideas shows confidence and vigour. It is found, however, as in other countries, that when they get to the age of puberty they begin to seek correctness of form.

At this stage it is considered that some organized teaching of drawing is required, and for this purpose realistic drawing from models in the European style is adopted. As far as possible these models are related to the pupils' interest and subsequently used to form compositions for which the picture scrolls are again used. It is felt that the adoption of this method will retain the child's interest and enable him to use drawing as an effective means of expression.

Lessons to develop appreciation of the work of the great masters are included in the course, and many good coloured prints of the work of Japanese masters are published for this purpose.

I have in my possession an interesting set of

these reproductions presented to me by Seishi R. Shimoda, of Tokyo.

### *America*

Art teaching in America has roughly followed a course similar to that followed in this country. In the first stage what is known in that country as set assignments—that is, courses carefully graded in a logical sequence—which imposed the teachers' ideas upon the children, were followed, and these had as their chief objective the attainment of technical skill. A high standard of representational art was also considered a desirable aim, and it was claimed that the aim was realized. The creative expression and the individual interpretation of the child were, as a result, suppressed.

Professor A. Wesley Dow is credited with revolutionizing art teaching in America; and there is little doubt that the attention he called to the value of creative power, and the stress that he placed on the teaching of composition and design, contributed enormously to the vital methods in use to-day in that country.

Recent tendencies in the general development of art teaching throughout the United States, together with the urgent need for a concerted action in trying to solve the enormous problems involved, gave birth to what is known as the Federated Council on Art Education.

The Council purposes to make careful studies of the various phases of art education. From time to time it expects to make public in printed reports its findings, conclusions and recommendations. It will proceed deliberately, constantly seeking the aid and advice of scholars and experienced people within, and also without, its own specialized field. Educational leaders generally will be consulted, and the most authoritative views will be embodied in the printed results.

As now organized the Council acts only as a clearing house. For the present its members feel that its function is limited to problems of investigation, fact finding, counsel and recommendation, in order that complete comprehensive results may be obtained.



In the public schools of America (that is the state-aided schools) art is, as a rule, taught by the regular teacher as part of the ordinary school work, and attempts are made to correlate it with other activities such as dramatized English, history or geography. The time ranges from 20 minutes to half an hour two or three times a week in the early grades, and from 30 to 45 minutes once or twice a week in the junior high school. In a comparatively few senior high schools courses in art appreciation have been introduced for all first-year students.

Generally speaking, art instruction in high schools is confined to specialized courses which may be taken up by students not intending to go to a liberal arts college.

Although there is an ever-increasing demand on the part of school administrators, curriculum supervisors and special subject teachers to co-ordinate all of the school subjects—under the title of a project, a resource unit, an integrated programme, a frame of reference, etc—the majority of modern art teachers feel that in this co-ordinated programme the real purpose of art is frequently sacrificed or jeopardized in the interest of other subjects in the curriculum. The general trend in art education at the present time indicates a growing awareness and realization among teachers and parents that there is a marked difference between child art and adult art, and that to try to force young children into an adult mould—often skipping stages in the natural development of the child—is educationally unsound.

The teacher is therefore trained to appreciate genuine child expression, and he is, where possible, a creative artist with a knowledge of child psychology.

Those who wish to study American methods more closely cannot do better than to read the recent work of Professor S. B. Tannahill, Associate Professor of Fine Arts, Teachers' College, Columbia University, entitled *Fine Arts for Public School Demonstrators*, and the inspiring introduction it contains by Professor Sidney Cox, who at the time was Chairman of the Art Department,

University of California, also *The Integrated School Art Program*, by Leon L. Winslow, Director of Art Education, Baltimore, Maryland, and the writings of A. G. Pelikan, Director of Art Education, Milwaukee Public Schools, who acted as Chairman of the American Delegation at the last International Art Congress held in Paris.

### *Great Britain and the Commonwealth*

I have already given an outline of the history of art teaching in this country in chapter I: it is only necessary, therefore, to state that the teaching of representational drawing, picture-making and design forms the basis of the majority of schemes to-day. Modern methods are firmly established, however, and are rapidly gaining ground throughout the country and particularly in London.

Friedrich Froebel discovered over a hundred years ago the value of freedom in education, and the teaching of drawing on Froebelian principles is widely spread throughout the country. These methods have produced good results, particularly in the infants schools. In the teaching of drawing, Froebelian teachers aim at giving the child the means of freely expressing his ideas and experiences, and it is only when help is needed to further this expression that technique is taught. During the last decades this kind of art teaching has extended to schools for older children. The teacher's attitude towards the child has changed. Instead of imposing upon the child preconceived ideas of his own, relating to technical attainment and adult standards, the teacher encourages him to express fearlessly his own creative and imaginative impulses. Efforts are made by some to release the subconscious mind by letting the child draw and paint patterns and colours which he sees in his mind's eye. It is believed that morbid fears and fancies are thus released. Further, the child's imagination is stimulated by vivid descriptions of scenes and happenings associated with his environment, and is allowed to express itself freely in drawing and painting. Briefly, it may be said that whereas formerly children were encouraged to draw what they saw with the physical eye, they now visualize

before they draw, and work sincerely and fearlessly from these mental images.

This chapter would not be complete without further reference to the name of my late colleague, Miss Marion Richardson, and the great influence of her teaching throughout Great Britain and the Commonwealth, where modern methods are being put into practice. In 1934, through an invitation from the Carnegie Trust, she visited Canada and lectured to the University Summer Schools.

Teachers came from all parts of the country to hear her and to see children's work produced under her direction. The influence of her visit is still apparent in the recent work produced in that country.

Art Societies in Great Britain interested in progressive work are co-operating and teacher members are doing research work and exchanging ideas. Particulars of the foremost of these are given in the following chapter.



## PRINCIPLES AND THEIR APPLICATION

IT is not proposed here to deal with the principles of teaching, but with those that apply to pattern- and picture-making, for many books on the principles of teaching have been written by competent authorities, notably *Learning and Teaching* by A. G. Hughes and E. H. Hughes. Many useful suggestions can, however, be gleaned by the art teacher from a study of methods used in this and other countries already given in chapter 4. An examination of the illustrations and their captions should also prove helpful.

The art teacher should above all learn first to be a friend to the children under his care. In an introduction to an exhibition of children's drawings held in County Hall, London, in 1938 my late colleague, Miss Marion Richardson, wrote: 'Whenever people are sincere and free, art can spring up . . . This is why the child's happiness or otherwise in the presence of the teacher is all-important and why the school of to-day is, or should be, the perfect setting for children's art. It is not too much to say that unless a relationship amounting to love exists between teacher and children, children's art, as we now understand it, is impossible.'

The most striking developments which have taken place in the teaching of art in schools during recent years are in the teaching of pattern-making as a form of expression and in design in its relation to picture-making. Arrangements of pattern can for some become a complete language of visual expression, as is exemplified in many forms of Eastern art. In the West we have largely lost this language of abstract expression, and indeed most of our decorative art is meaningless when com-

pared with that of Asia Minor or of the lands of the Negro. The development of pattern sense that is taking place in our schools to-day has already reflected itself beneficially upon picture-making by children and will eventually enrich and strengthen the growth of a pictorial sense in the adolescent.

In view of these facts a knowledge of the principles which underlie good design is essential, for they serve not merely as a guide to the teacher when he is arranging a progressive course of study, but will also serve him as a basis of criticism when estimating the merits of a work of art. These principles have been deduced from nature and from an accumulation of artistic evidence handed down from a remote past. They bear the same relation to design as grammar does to a language. They have accordingly been discovered after the achievement; they have not been the means which have made designing possible. The two great classes into which design may be divided are:

Design for the flat.

Design for the round.

These two classes are described in chapter 2, and the application of the various principles are explained in *Crafts for Children*,\* chapter 4.

The laws or principles of design apply to either class, but we are concerned in picture- and pattern-making with design for the flat. The chief ones are as follows:

- 1 Repetition and rhythm, including series.
- 2 Symmetry and balance.

\* *Crafts for Children*, by R. R. Tomlinson (The Studio Ltd).



- 3 Proportion and spacing.
- 4 Subordination.
- 5 Repose.
- 6 Contrast, including counterchange and interchange.
- 7 Radiation.
- 8 Unity.
- 9 Fitness.

Although a knowledge of all the principles is important, those with which art teachers in primary and secondary schools are chiefly concerned are numbers 1 and 3. The former applies in particular to pattern-making, and the latter to picture-making. The following exposition of these two principles and methods of applying them should be helpful.

#### *Repetition and rhythm, including series*

*Repetition* is the simplest method by which a chosen motif is used to make a pattern, as anything repeated forms an elementary pattern. Take, for example, a running border: a straight line, a circle or the various stitches in embroidery make a simple border pattern. A development of this procedure will produce rhythm. *Rhythm* in the broad sense is the regular repetition or recurrence of units which may be either simple units or complex. The units need not be identical, but they must have some common factor. In music, for instance, it is the stress only that is repeated at regular intervals, not a particular note, nor a particular recurrence of notes. The same is true of painting or dancing. In music rhythm refers to a recurrence in time; in the plastic arts it refers to repetition in space. Where there is a regular increase or decrease in the intensity or magnitude of the common factor the rhythm takes the form of series.

*Series* is another development of this principle. Sometimes the series itself is repeated and forms a richer type of rhythm. Nature provides examples in the arrangement of textures and of leaves in ternate, biternate and triternate series. The principle of repetition applies not only to border patterns; when it is applied to the making of all-over

patterns, as those produced in printing processes by the use of potato or lino cuts for fabric printing or wood-block cuts for end papers, an infinite variety is opened up.

#### *Proportion and spacing*

*Proportion* is a relationship of the different parts of an object or composition which produces a peculiar kind of mental and visual satisfaction. In the setting out of a space for decoration or in picture-making this should be the first consideration. There is little doubt that good proportion may be explained mathematically, but the explanation is secondary, not primary. It is the visual and mental satisfaction that is primary. The Golden Measure, the proportion of 1 to 1.618, first expounded by Pythagoras, is a typical example of a mathematical conclusion which is said to give complete visual comfort. The artist instinctively produces good proportion; the scientist afterwards analyses the result and tries to arrive at general principles. How far he has succeeded is open to dispute.

*Spacing* is that distribution of forms within a given space which gives satisfaction to those sensitive to pattern. The term is usually applied to distribution and balance of tone, texture or colour over a given space. The Japanese, whose woodcuts are generally so satisfying in their spacing, use a term, 'Notan', meaning dark and light, which was adopted by Professor Wesley Dow to describe a well-balanced scheme of dark opposed to light on a field of middle tone. 'Notan' is now generally adopted in America and is being increasingly used in Europe in the place of the term 'spacing' to describe this principle.

Children often experience difficulty in finding a suitable motif for use in the making of a repeated pattern either in border or all-over form. Teachers have solved this problem for them in different ways. One of the most satisfying methods for children of primary school age is that first advocated by Mr Ablett, the founder of the Royal Drawing Society, in his book *Written Design* published in 1885, in which he described methods of making



border patterns from letters. This method was revived and developed by Miss Marion Richardson into what is known as writing-patterns. Her methods are fully described in a series of books published by the University of London Press. Another successful method is to form, in the art room, a collection of beautiful natural and fashioned objects, such as shells and ornaments, which will suggest to children suitable shapes and textures when they are in difficulties.

Almost without exception children naturally express themselves in colour when given the opportunity. Because this is so, many teachers are tempted to use in their teaching so-called colour systems. This is a dangerous practice and can have the same ill effect upon children as the imposing upon them of various forms of adult technique or an artistic outlook. Too many tints are made by manufacturers and used in schools to-day. The attention of teachers is therefore called to the satisfying colour combinations that can be made by the use of a palette restricted to earth colours and ultramarine blue. The following list of colours should give children the widest range of colour combinations they may desire: white, cadmium yellow, yellow ochre (natural earth), raw sienna (natural earth), raw umber (natural earth), burnt sienna (natural earth calcined), vermilion, light red (earth colour calcined), rose madder, terre-verte (natural earth), viridian, cobalt blue, ultramarine, black.

The good work that is being done by the non-professional art teacher who takes general subjects in the primary school is worthy of the highest praise. It is, however, most important that trained art teachers who practise their art should be in charge of the art classes for older children in secondary schools, for only the trained teacher who practises can fully realize when the principles involved are satisfied.

Art is a living thing; developments are therefore constantly taking place. Children are influenced by what they see around them—on the hoardings, in the books and periodicals they read and the decoration of articles in everyday use: consequently

new forms of artistic expression cannot escape them. Teachers should therefore keep themselves well informed of developments and contemporary forms of expression. This they can do by regularly attending exhibitions, courses of lectures and practical courses which are arranged for them by progressive authorities. They should also continue their study by reading the art journals and books on the teaching of art which are published in this and other countries; a list of those recommended and published during recent years are given in the Bibliography, page 36.

The similarity of children's drawings and their stages of development the world over call the attention of teachers to the advantages to be gained by collaboration with their colleagues in other countries. The International Federation for Art Education was formed for this purpose. International congresses arranged by this Federation were held before the second world war in Prague, Brussels and Paris and proved most helpful to the delegates who attended them. Its activities have, like those of many other organizations, been restricted during the war. Post-war conditions are, however, gradually permitting the renewal of the work of the Federation. Its headquarters is happily situated in Switzerland, and Monsieur Louis Loup, Inspecteur de Dessin for that country, has, fittingly, recently been elected its President, and Monsieur J. Weidmann, the Director of the International Collection of Child Art in the Pestalozzianum in Zürich, its Secretary. The author of this book has the privilege of being the representative of the Federation for the British Isles.

Art teachers in this country are, through their organizations, doing most useful work for art education. Those which have as their particular objective the development of art in relation to general education are The Royal Drawing Society and The Society for Education in Art. Both are busily engaged in staging exhibitions of children's drawings, holding conferences and advising teachers. The former holds examinations and assesses the work of children and advises teachers. It has as its lecturer Dr Viola, advocate, and friend

of Professor Cizek. The author has the honour of being its President. The Society for Education in Art, which has been formed by the amalgamation of the Art Teachers' Guild and the New Society of Art, has as its objectives the active co-operation of art societies in this and other countries, the provision of works of art to schools and research into methods of teaching. It recognizes above all the possibilities opened out in education by the development of creative power. The Society has as its President Dr Herbert Read, author of *Education through Art*, and as Chairman Mr Barclay Russell, a member of the art inspectorate of the London County Council.

Mention has already been made of the two classes into which design is divided, design in the flat and design in the round. Although design in the flat is particularly related to picture- and pattern-making, the art education of the child cannot be considered complete until it is made aware of all the principles involved in both classes. In his book *Crafts for Children* the author has called attention to the facts that art and craft education cannot and should not be separated.

Art and craft activities are so closely related that children are affected in their reactions to craft in much the same way as in their reactions to art.

The art and craft courses in our schools should, therefore, be closely associated. The link between the two subjects is design. Design is intimately connected with picture- and pattern-making and with actual production, for in order to perceive the inherent beauty of any useful object it is necessary to know its method of construction and to be able to gauge the true relation of design to construction. Art cannot be applied: it is inherent in the very construction of an object. In view of this, the most desirable development that can take place in the future is a closer relationship between art and craft courses. Their teaching, therefore, must be either under the direction of one and the same person or the two courses must be more closely related than is the present practice in schools. Although few of our children will have the privilege of earning their livelihood by creative work, all should, through ability to express themselves in both graphic and plastic form, be able to apprehend and enjoy a work of art in whatever form it may take.



## SUMMARY AND CONCLUSIONS

THE recognition of the importance of a knowledge of design and its inseparable relation with the crafts—so popular in schools to-day—has led to design receiving increasing attention.

The recent revival of Mr T. R. Ablett's figure and letter patterns, described in his book *Written Design*, and its development by Miss Marion Richardson into what is known as writing-patterns, illustrates to teachers the need to assimilate the essentials of previous efforts when considering new methods, as in every effort there is some good. This development is directing renewed attention to design right from the infants' schools. The interest of both the teacher and the child thus aroused should not be allowed to lapse.

Design enters so largely into everything we paint and make that its teaching cannot be dissociated from the teaching of picture-making; children are becoming acquainted with the principles through their craft work. This is giving them a sense of unity and of completeness in making and decorating which is not lost sight of when they are making pictures.

The principles are many and complex, but the qualities associated with rhythm, symmetry and balance, proportion and spacing should at least be thoroughly appreciated by the teacher if he is to recognize their presence in the work of children. Further, a knowledge of the principles will help the teacher to form some basis of criticism when looking at pictures, although it should be understood that a subject which depends so much upon personal experience and sensibility cannot be controlled by rules and regulations.

The introduction of new materials has had a

considerable influence upon new methods. Small sheets of paper of a uniform size have been replaced by larger pieces; but what is most important is the fact that they are used in a variety of proportions.

Kitchen and lining paper both have an agreeable surface and tone; they have the additional advantage of being cheaper than cartridge paper, which was almost exclusively used in the past.

The pleasant colour and tone, and the rough surface of sugar paper, which is much in favour, lends itself admirably to the particular quality obtained by the use of powder colours. Powder colours containing their own fixative or mixed and used in the form of tempera, either with a gum or egg medium, give both brilliant and subtle colour effects, which are unobtainable by the use of transparent water-colour. Water-colour should not be replaced altogether, however, as it has a charm of its own which should be explored by children.

Oil colour is also used successfully on paper, as may be seen in the example on pages 57, 58. The use of pencil and pastel has been overdone in the past; the fine point of the former and the blunt and fragile point of the latter have placed limitations upon the child which are sometimes undesirable.

Owing to the increased size of the drawings and paintings done to-day, and the use of charcoal and the hog-hair brush, there is a boldness and freedom of expression to be found in children's work hitherto rarely seen.

Lino and wood-block cutting and printing are growing in favour; this tendency should be encouraged, as the process lends itself admirably to the simple statements of children; it also stimulates



expression in those who have a bent towards craft activities.

In conclusion, let me summarize. It has been shown that round about a hundred years ago the value of art education as a national asset was first realized in this and a great number of other countries. Many years elapsed, however, before art took its place in the school curriculum. Even when it became firmly established as a school subject much time was lost because its teaching was ineffective.

This loss was due to the fact that the teacher aimed at adult standards and failed to understand the precise nature of the child's reactions to art.

Fortunately, at this stage the psychologist made most useful contributions by discovering that there are different stages of development common to all children, and that their outlook and expression are determined to a large extent by the stage within which they fall. Of the utmost importance was the discovery that children have marked preferences with regard to expression and that they work most keenly when their interest is first aroused.

The work of the psychologist was appreciated by the pioneer art teacher. Those whose names are mentioned first put the principles discovered to the test. These pioneers must be credited, however, with the recognition of creative power as a natural endowment. It is this discovery that has led to the new movement and the popularity of picture-making by children.

The inherent urge in a child to draw is now fully realized; it is one of the most primitive instincts of every child to scribble, just as it was the instinct of primitive man to draw pictures on rocks and the walls of caves.

In order to gain some insight into the principles which underlie the evolution of art, the teacher is therefore advised to consider man's early efforts; such a survey will help him to approach a complicated subject in its simplest form.

As with the drawings of primitive man, so with the drawings of children to-day; the impulse does not come from without, but from visual images

that may be influenced by dreams, environment or scenes and happenings personally experienced.

A study of the history of art confirms the opinion that an attempt to impose a special artistic outlook is doomed to failure.

The spirit of Gothic art is analagous to the spirit to be found in the work of children. Only Gothic craftsmen in England kept the simplicity, naïveté, and directness of approach comparable to that shown in the work of children. The particular character of Gothic art existed until the sixteenth century, when it was killed by the introduction of Renaissance art.

The word antique, in fact, was coined by the sixteenth-century craftsmen to describe this foreign introduction, which they considered to be antics.

Modern tendencies in painting have and will have their influence upon the child. In view of past experience, however, it is essential to remember that the child must not be induced to imitate mature adult standards.

Drawing is not the only form of expression that has been found to thrive when freedom is given. I have before me as I write an essay by a child aged six, which reads:

'I have a big doll at home it is mest up my daddy dun it. It is laing on the sidbord and I have a pram for it.'

It is not a pretty thing to say 'it is mest up', but like the unsophisticated drawings of children it rings true; but how is technique and form to be developed? Should technique be taught? Surely the answer is that help should be given when the need is felt—when it is asked for.

It will be seen that art instruction has followed a somewhat similar course in the countries under consideration. The aim for many years has been to teach children to imitate adult standards and to develop technical skill. This practice is now being replaced by the new methods which have been described, the most striking being the development of pattern-making.

Authorities in all countries agree, however, that



with rare exceptions the impulse to create works of art is checked at the onset of puberty and may become dormant. At this stage the child becomes self-conscious and self-critical and fails to harmonize what he sees in his mind's eye with what he actually sees before him.

A course of disciplined training in drawing and painting is then advocated. Principles are explained in the hope that interest will thus be reawakened. It is further held that the representational drawing of natural and fashioned objects assists observation and gives children the ability to express accurately what they see with the physical eye in a language that is international. Drawing of this kind, however, is not art, although under the direction of a sensitive teacher it may become so, for both natural and fashioned objects have inspired artists to create great works of art, and children should not be denied this opportunity.

William Johnstone in his book *Child Art to Man Art*, published by Macmillan and Co, explains the results of experiments he has made to solve the

problem that occurs at the onset of puberty. The most fruitful of these are perhaps the collage, montage and photomontage methods of overcoming the desire of the child at this stage to imitate adult technique and what he sees with the physical eye. Recent experiments, however, show that by sympathetic encouragement many are enabled to solve their own technical problems and continue to express creatively.

The vitality and originality to be found in children's work are of such national importance that there should be in London, and in the capitals of all countries, a Research Centre for and an International Collection of Picture- and Pattern-Making by Children. Both Switzerland and France have already formed such collections, which are housed respectively at the Pestalozzianum, Zürich, and at the Musée Pédagogique de l'Etat, Paris. The definite value of these research centres and collections would be realized in a very short time by their influence for good on both social and industrial life.

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# ILLUSTRATIONS

\* Indicates a colour plate

Victor AcWayter, Belgium. <i>Entry of the Allies into Brussels</i>	118	Margaret Dixon, G.B. <i>The First Day of Term</i>	114
Marianna Arthur, Sweden. * <i>Portrait of the Princess</i>	130	Barbara Dorf, G.B. * <i>Bowl of Flowers</i>	124
Dorothy Austin, G.B. <i>Portraits from life</i>	57	John Downing, G.B. <i>Clown's Head</i>	112
Vita Avegacl, G.B. <i>The Family Argument</i>	114	Harold Dubow, U.S.A. <i>Original still-life composition</i>	140
Muriel Bache, G.B. * <i>Flowers</i>	61	Janet Edwards, G.B. <i>Water-colour</i>	54
Lona Beardsmore, G.B. <i>Pen drawing</i>	56	Margaret Edwards, G.B. <i>Portrait of Vera</i>	132
J. A. G. Benson, G.B. <i>Water-colour</i>	108	Sten Elffors, Sweden. <i>Still-life</i>	127
J. A. Berg, G.B. <i>Design for Panel</i>	57	Korsos Erzsebet, Hungary. <i>Pencil and crayon drawing</i>	91
J. A. Berg, G.B. <i>Painting</i>	58	Anthony D'Esposito, U.S.A. <i>Self-portrait</i>	135
Bruce Bernard, G.B. <i>Abstract pattern</i>	144	Donnie Everett, U.S.A. * <i>A House in a Forest</i>	72
Ivy Billings, G.B. * <i>Portrait</i>	131	Eileen Everett, G.B. <i>Before the Match</i>	120
Jan de Blank, Holland. <i>The Siege of Alkmaar</i>	50	J. Farrelly, G.B. <i>Drawing from life</i>	139
Norman Blatch, G.B. <i>The Circus</i>	52	Jackie Field, U.S.A. * <i>Drawing in crayons</i>	73
A. Bordiou, Belgium. <i>Drawing from life</i>	100	Anne Marie Floden, Sweden. <i>Tiger Hunting</i>	82
Ulla Braide, Sweden. <i>The Royal Family of Fairyland</i>	76	Peggy Fogaty, G.B. <i>Water-colours</i>	91
Jane Brand, U.S.A. <i>Tone Drawing in poster-colour</i>	69	Jean Franklin, G.B. <i>Portrait of Joan</i>	133
Inga Britta, Sweden. <i>In China</i>	48	Elbert Fretwell, U.S.A. <i>Crayon drawing</i>	90
V. Brown, G.B. <i>Two Lino-cuts</i>	138	A. Galleppini, Italy. <i>The Orphanage of Domusnovas</i>	102
Daphne Burnard, G.B. <i>Still-life and flower pattern</i>	60	Jan Gertenbach, Holland. <i>Landscape</i>	122
Marion Burns, G.B. <i>Lino-print for head scarf</i>	45	Rebecca Glass, U.S.A. <i>At the Races</i>	104
K. Button, G.B. <i>Drinking</i>	136	Anne Glenn, G.B. <i>The Joy of Spring</i>	68
Rita Carpenter, G.B. <i>The Royal Wedding</i>	135	Robert Godsell, G.B. <i>Horse's Head</i>	75
Garcia Castellon, Spain. <i>Drawing in pencil and crayons</i>	103	S. Graham, G.B. <i>Portrait</i>	56
Mary M. Clarke, G.B. <i>The Wedding and The Film Star</i>	119	William Gridley, G.B. <i>Autumn</i>	68
Eileen Coan, G.B. <i>Orchid and Fern</i>	62	Marta Groen, Sweden. <i>In Fairyland</i>	67
R. Cobb, G.B. <i>Portrait</i>	130	Marta Gut, Switzerland. <i>Angel</i>	46
P. Cocksedge, G.B. <i>At Home</i>	114	Ninon Haberjahn, Switzerland. <i>Portrait of a woman</i>	132
May Cook, G.B. <i>Brush drawing</i>	102	G. Habich, Germany. <i>Water-colour drawing</i>	97
Peter Couperus, Holland. <i>The Nativity</i>	83	Betty Hadrill, G.B. <i>Composition</i>	89
Brian Cowdrey, G.B. <i>Flower and vase pattern</i>	63	Rose Halliday, G.B. * <i>A Family</i>	64
Alfred Cowell, G.B. <i>Clown</i>	47	G. Hams, G.B. <i>Still-life</i>	126
Charlotte Cummins, U.S.A. <i>Black crayon drawing</i>	105	G. Harbert, G.B. <i>Still-life</i>	141
P. Cunningham, G.B. * <i>Two Cats</i>	106	Horace Hardy, U.S.A. <i>Crayon-drawing</i>	84
Gary Cutler, Canada. <i>Abstract pattern</i>	140	Sylvia Harris, G.B. <i>The Roundabout</i>	47
Mazine Dandy, Canada. <i>The Pied Piper</i>	86	Nathan Hart, G.B. <i>Candlelight</i>	100
B. Dean, G.B. * <i>The Tom Cat</i>	69	Mary Haskell, G.B. <i>Portrait</i>	133
R. Denow, G.B. <i>A Bull Fight</i>	144	Fiona Haslam, S. Africa. <i>Self-portrait</i>	131

Venice Havinden, G.B. <i>Portrait</i>	135	Dragomirescu Mona Lisa, Roumania. <i>Crayon and pencil drawing.</i>	85
Joey Hayden, G.B. <i>Mother taking Me for a Walk</i>	69	Joy Litteljohn, G.B. <i>Lino-cut</i>	138
Jack ter Hegde, Holland. <i>Flowers</i>	127	B. Llewellyn, G.B. <i>The Ballet</i>	51
Anna Hiestand, Switzerland. <i>Water-colour</i>	46	David Llewellyn, G.B. * <i>Clowns in a Tent</i>	113
Joyce Higgins, G.B. <i>The School Garden</i>	53	Leopold Loeb, Holland. <i>The Bay</i>	72
Audrey Hill, G.B. <i>Jubilee</i>	116	Haite Luneman, Holland. <i>Landscape</i>	121
B. Hills, G.B. <i>All-over pattern</i>	60	Wilhelmina Lybrink, Holland. <i>Line drawing</i>	111
Clare Hogben, G.B. <i>A Writing Pattern</i>	42	Jettie Maareen, Holland. <i>Landscape</i>	99
M. Hollman, G.B. <i>Sports</i>	98	Cynthia Manns, G.B. * <i>Still-life</i>	126
Gordon Hollyer, Canada. <i>Comin' Boss</i>	71	Tommy March, G.B. <i>Water-colour and chalk drawing</i>	78
Peggy Hoole, Canada. <i>Bashful Bunny</i>	71	Beryl Maries, G.B. <i>Fishing Village</i>	121
L. Horner, G.B. <i>The Jungle</i>	58	Mary Maskell, G.B. <i>Portrait</i>	133
H. B. L. Hough, G.B. <i>Coffee Stall</i>	86	Miki Masako, Japan. <i>Out with Mother</i>	103
Constance House, G.B. * <i>Irene Bell with a Flower</i>	134	C. Michael, G.B. <i>Still-life</i>	125
Bertha Huben, Switzerland. <i>Im Obstgarten</i>	99	Paul Middleton, G.B. <i>Spring</i>	61
Seline Huber, Switzerland. <i>King Winter</i>	136	Jane Miessner, U.S.A. <i>Horses</i>	104
Violet Hutson, G.B. <i>Water-colour</i>	91	Eileen Mills, G.B. <i>Portrait painted from life</i>	128
Fritz Huygens, Holland. <i>The Old Lady</i>	89	I. Miyakoski, Japan. <i>Brush drawing</i>	95
Marietze Van Issel, Holland. <i>The Dance</i>	113	Stuart Moore. <i>Anger</i>	128
Joan Jackson, G.B. <i>Paper</i>	141	Margaret Moran, G.B. <i>Paper</i>	142
Margot Jagstom, Sweden. <i>Gipsy Woman</i>	130	Pauline Morris, G.B. <i>Elizabeth Barrett Browning and Flush, her Dog</i>	142
Caroline James, G.B. <i>Self-portrait</i>	134	Annelies Muller, Switzerland. <i>Am Bahnhof</i>	110
A. Jasova, Czechoslovakia. <i>Woman in Holiday Clothes</i>	66	Anton Noser, Switzerland. <i>The Holy Man</i>	48
Brigid Jeffries, G.B. <i>The Garden</i>	73	Z. Nozkova, Czechoslovakia. <i>Woman in Slovakian Costume</i>	91
Anna-Britta Johansson, Sweden. <i>Portrait of a School-fellow</i>	132	A. L. Oakley, G.B. <i>Farm</i>	92
Elizabeth Jane Johnstone, G.B. * <i>Strawberries and Bananas</i>	98	E. N. Osborne, G.B. <i>City</i>	77
Pattie Jones, G.B. <i>Portrait painted from life.</i>	128	B. Oskotsky, G.B. <i>A Family Group</i>	117
Victor Journo, Algiers. <i>A Street in Algiers</i>	74	Selma Otte, Holland. <i>Lekker-Hais</i>	76
Christy Kachur, Canada. <i>Winter Sun</i>	70	Jack Owen, G.B. <i>Top Spinning</i>	97
Birgitta Karberg, Sweden. <i>Vikings</i>	72	Elisea Pennaloza, Mexico. <i>The Drawing Lesson</i>	99
Tanaka-Kayoka, Japan. * <i>Portable Shrine at the Festival</i>	103	Ursula Philp, G.B. * <i>The Stampede</i>	84
David King, Canada. <i>Clowns</i>	67	Jan Pivoluska, Czechoslovakia. <i>Fire</i>	107
Ubul Kralovanszky, Hungary. <i>Water-colour</i>	74	May Potter, G.B. * <i>Street Scene</i>	96
Theres Kundig. <i>The Playground</i>	49	Donald Powell, U.S.A. * <i>The Bridge</i>	93
M. Laing, G.B. <i>Bird pattern</i>	63	Anastasia Pytlewska, Poland. <i>In the Workshop</i>	108
Charles Laureau, <i>Ploughing</i>	95	Rosie Quaife, G.B. * <i>Afternoon in the Park</i>	111
Charles Leach, U.S.A. <i>Spring Tulips</i>	124	Rosie Quaife, G.B. <i>Picnic</i>	139
Doris Lees, G.B. <i>Brush drawing</i>	102	Jet Reitsma, Holland. <i>The Dance</i>	112
David Lehman, U.S.A. <i>Winter Sport</i>	115	L. Richardson, G.B. <i>Lino-cut Bison</i>	136
Yvonne Lenander, Sweden. <i>The Street</i>	93	Pamela Riva, G.B. * <i>Still-life</i>	127
Dag Linden, Sweden. <i>At the Circus</i>	80		
W. Linz, Germany. <i>Railway Station</i>	94		



Joan Roberts, G.B. <i>The Wanderers</i>	87	Anna Tavodova, Czechoslovakia. <i>In the Churchyard</i>	99
Rence Robinson, G.B. <i>They got Curly Hair</i>	64	Joan Tekiris, U.S.A. <i>Practice Period</i>	121
Jan Roosenboom, Holland. <i>The Match</i>	108	N. L. Thompson, G.B. <i>The Market</i>	120
		Ronald Thomson, G.B. <i>The Hunters</i>	75
Lily Sams, G.B. <i>Gardening in Early Spring</i>	94	H. Thornton, G.B. <i>Street Scene at Night</i>	115
Edward Saunders, G.B. <i>Self-portrait</i>	128	Nina Tolson, G.B. <i>Potato print</i>	42
Rolf Schuurisma, Holland. <i>The Station</i>	73	Bernard Tompkin, U.S.A. <i>Port of Baltimore</i>	116
Vova Shchyopkin, Russia. <i>Cannon Firing</i>	74	Guadalupe Trontosa, U.S.A. <i>Group of Children</i>	97
Stella Shirley, G.B. <i>Girl Playing with her Dolls</i>	101	Ann Turner, G.B. * <i>The Clown</i>	52
Richard Siegel, U.S.A. <i>Water-colour</i>	78	Ann Twiseton, G.B. <i>Derivative painting, stencil and pen-and-ink</i>	143
Eileen Simmons, G.B. <i>Brush drawing</i>	66		
Joan Simonyi, U.S.A. <i>My Dream Boat</i>	79	Thomas Vassella, Switzerland. <i>Kinderumsug</i>	110
Brita Sjoberg, Sweden. <i>The Fairy Princess at the Font</i>	117	Thomas Vassella, Switzerland. <i>The Wedding</i>	106
G. Skeuli. <i>Cows</i>	46	Vanya Voronin, Russia. <i>Bird</i>	75
Brian Slack, G.B. <i>Recollection of The Sculpture Exhibition, Battersea Park</i>	122		
Florence Slater, G.B. <i>Self-portrait</i>	131	Eileen Wainwright, G.B. <i>Brush drawing</i>	102
Connie Smith, G.B. <i>Portrait of a Schoolfellow</i>	135	R. Walter, G.B. <i>The Seaside</i>	111
Doris Smith, U.S.A. <i>Riverside Park in Winter</i>	122	R. Walter, G.B. <i>The Victory Parade</i>	105
Ingeborg Sommer, Germany. <i>Little Red Ridinghood</i>	98	C. Ward, G.B. <i>Two-colour Lino-cut</i>	137
Betty Stanes, G.B. <i>Les Sylphides</i>	107	R. Waterhouse, G.B. <i>The Refugees</i>	88
Ursula Staub, Switzerland. <i>City</i>	50	A. Cutts-Watson, G.B. * <i>A Fair</i>	81
Enid Stewart, G.B. <i>Still-life</i>	62	Astrid Weidmann, Switzerland. <i>The Fairy Castle</i>	83
Meta Streuli, Switzerland. <i>The Roundabout</i>	53	Milton Weinberg, U.S.A. <i>Portrait in pastels</i>	134
Emma Stricker, Switzerland. <i>The Three Wise Men</i>	77	P. Wilcox, G.B. <i>Pencil sketch and water-colour</i>	88
Hans Strickler, Switzerland. * <i>In Paradise</i>	49	F. Wilde, G.B. <i>New Cross Gate</i>	116
Dorothy Sudell, G.B. <i>The Fair</i>	113	Claudia Williams, G.B. * <i>Milking</i>	143
Inger Sundberg, Sweden. <i>The Opera</i>	118	Michael Wistart, G.B. <i>The Mendicant</i>	135
		Warren Wolfe, U.S.A. <i>The Match</i>	109
H. Takahaski, Japan. <i>Crayon drawing</i>	101		
P. Tallack, G.B. <i>Floral design</i>	63	T. Yamanaka, Japan. <i>Still-life</i>	125

Other illustrations by unnamed children of Rhodesia, Canada, Great Britain, Germany, Austria, Sweden and the United States will be found throughout the book

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## *ILLUSTRATIONS*

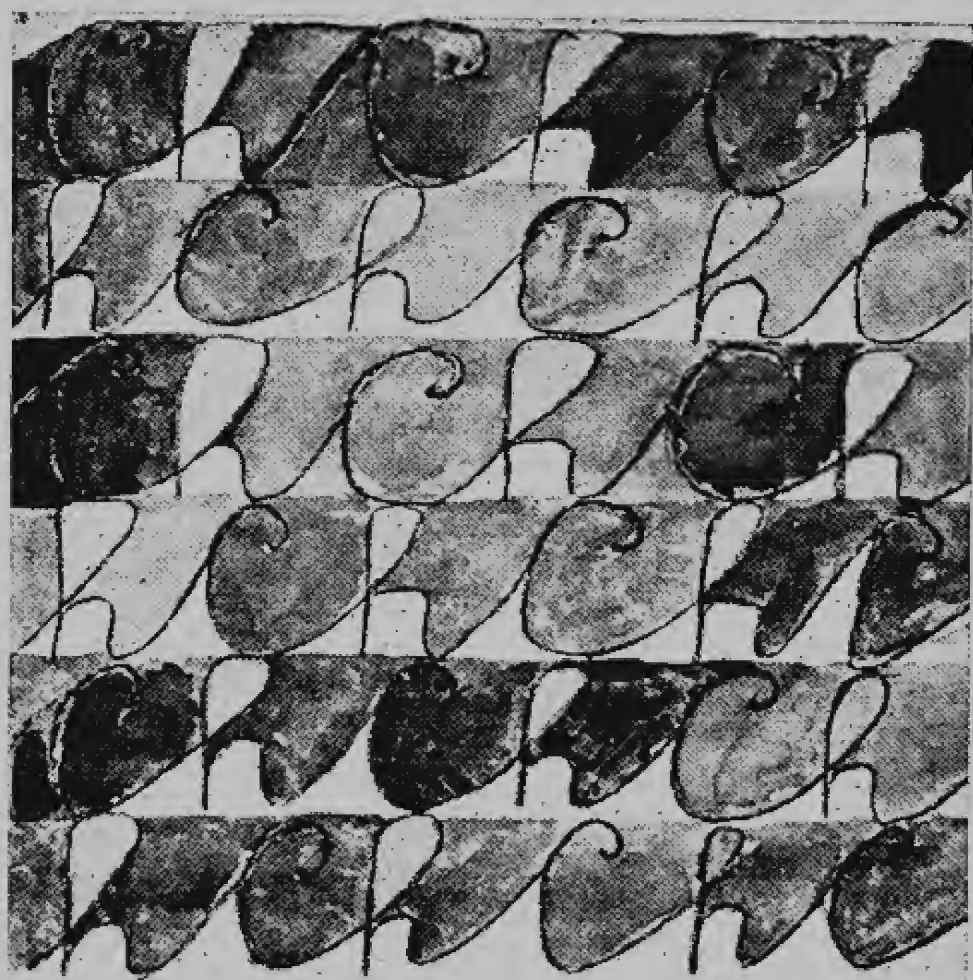
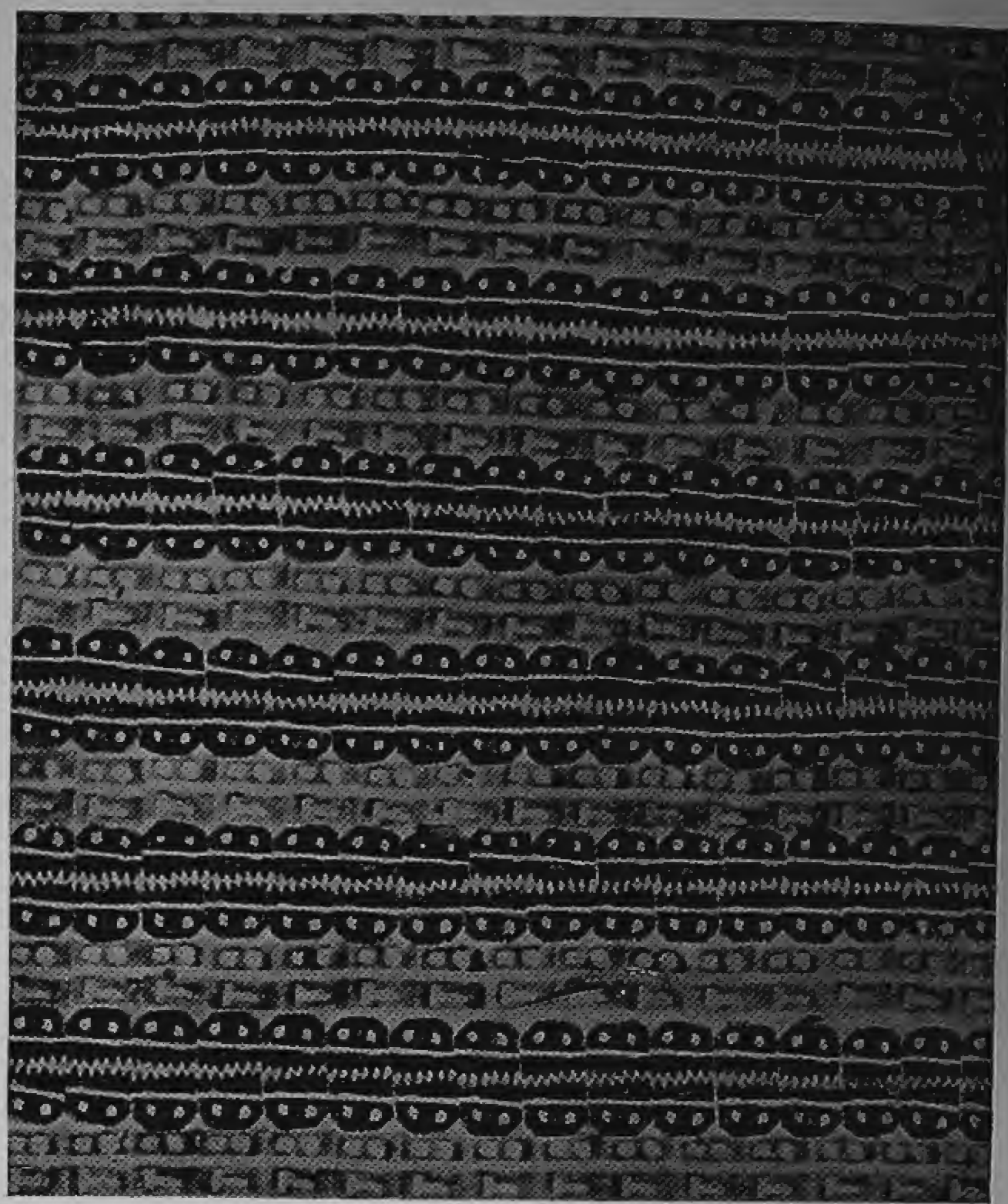
*It is of interest to teachers to note that  
most of the drawings shown  
are approximately Royal or Imperial in size*

## PATTERN-MAKING

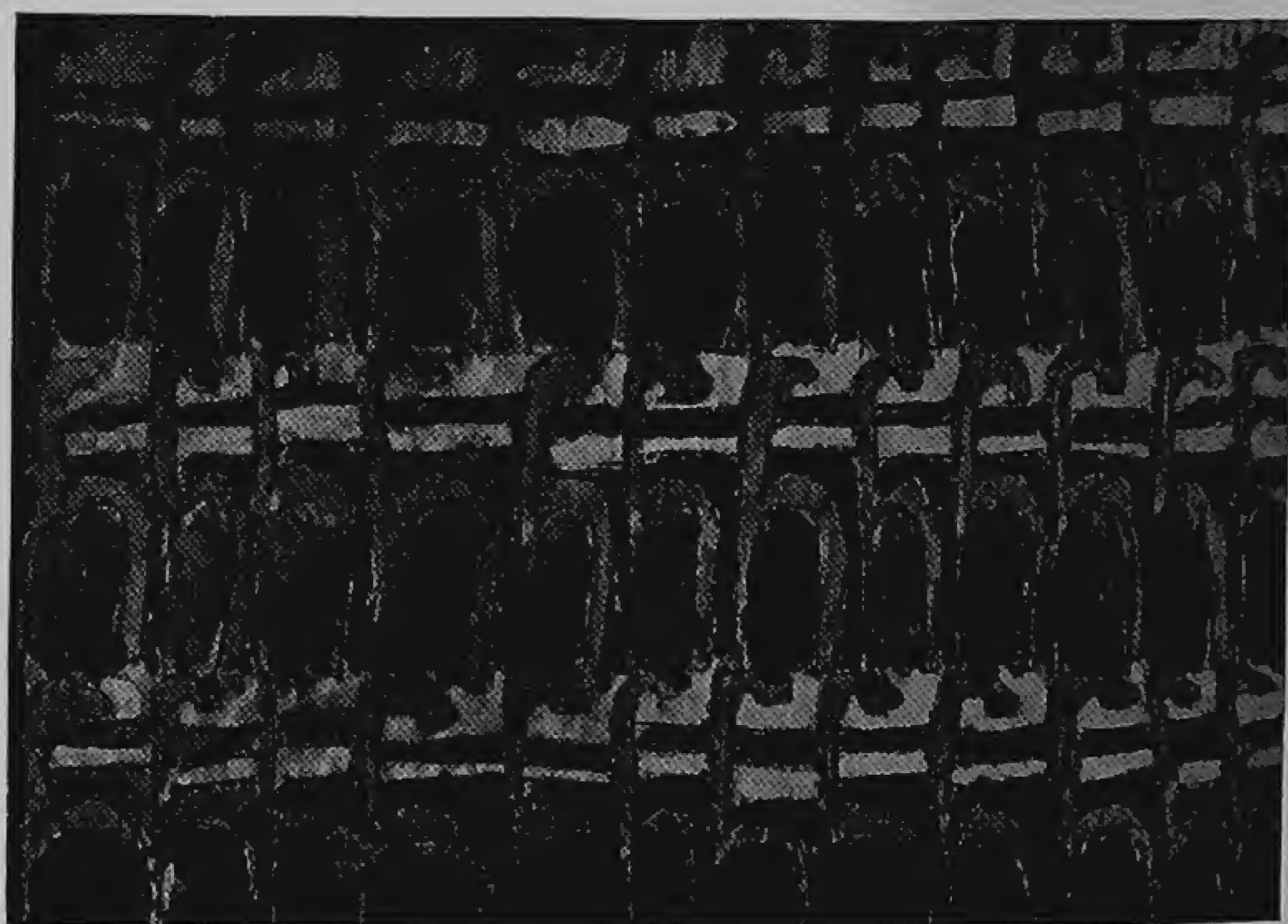
Right: Potato print by Nina Tolson aged 12  
a secondary school, London

Below: A writing pattern  
by Clare Hogben aged 8  
formed from the initials of her name  
Hotham Road Girls' School, London

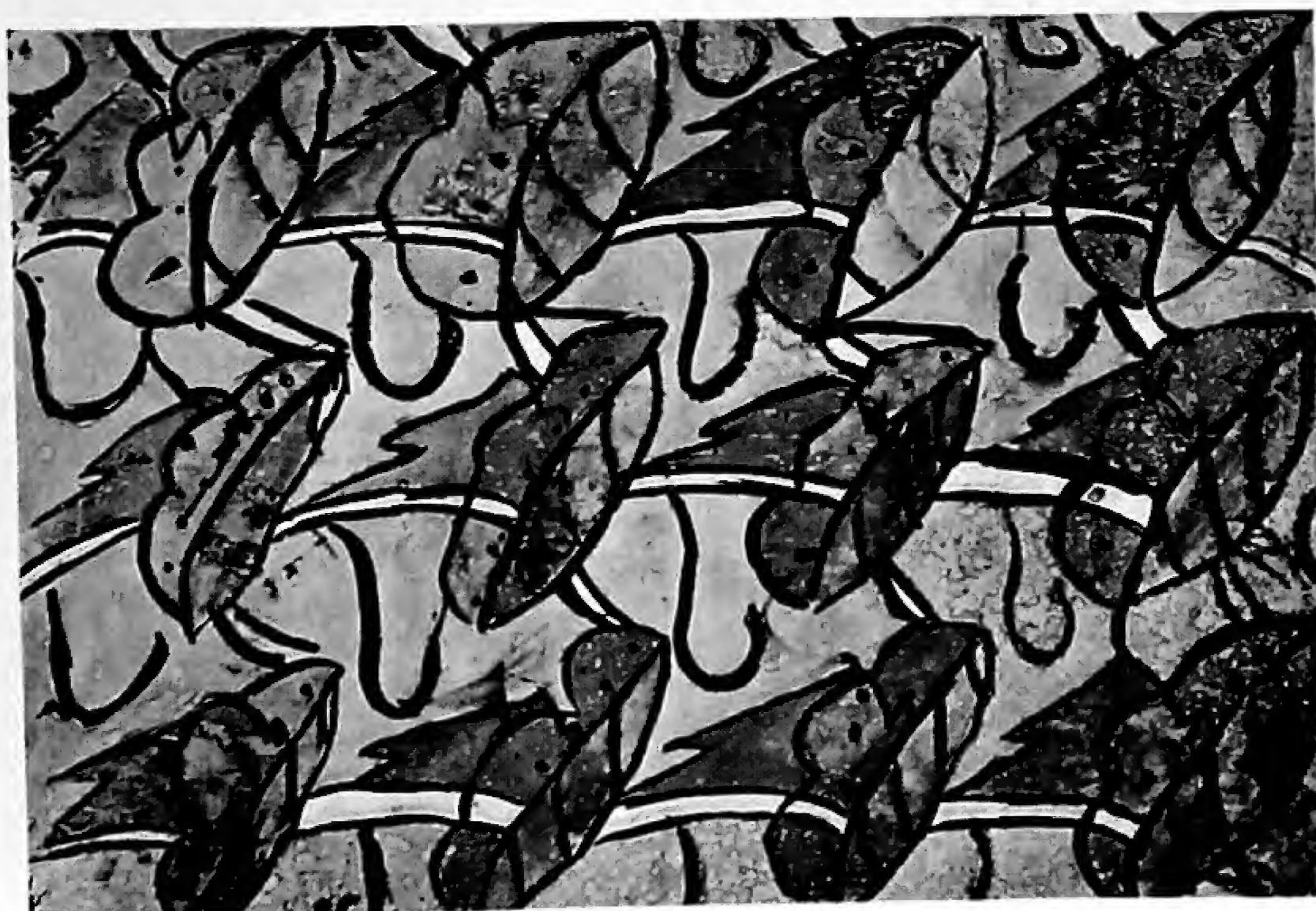
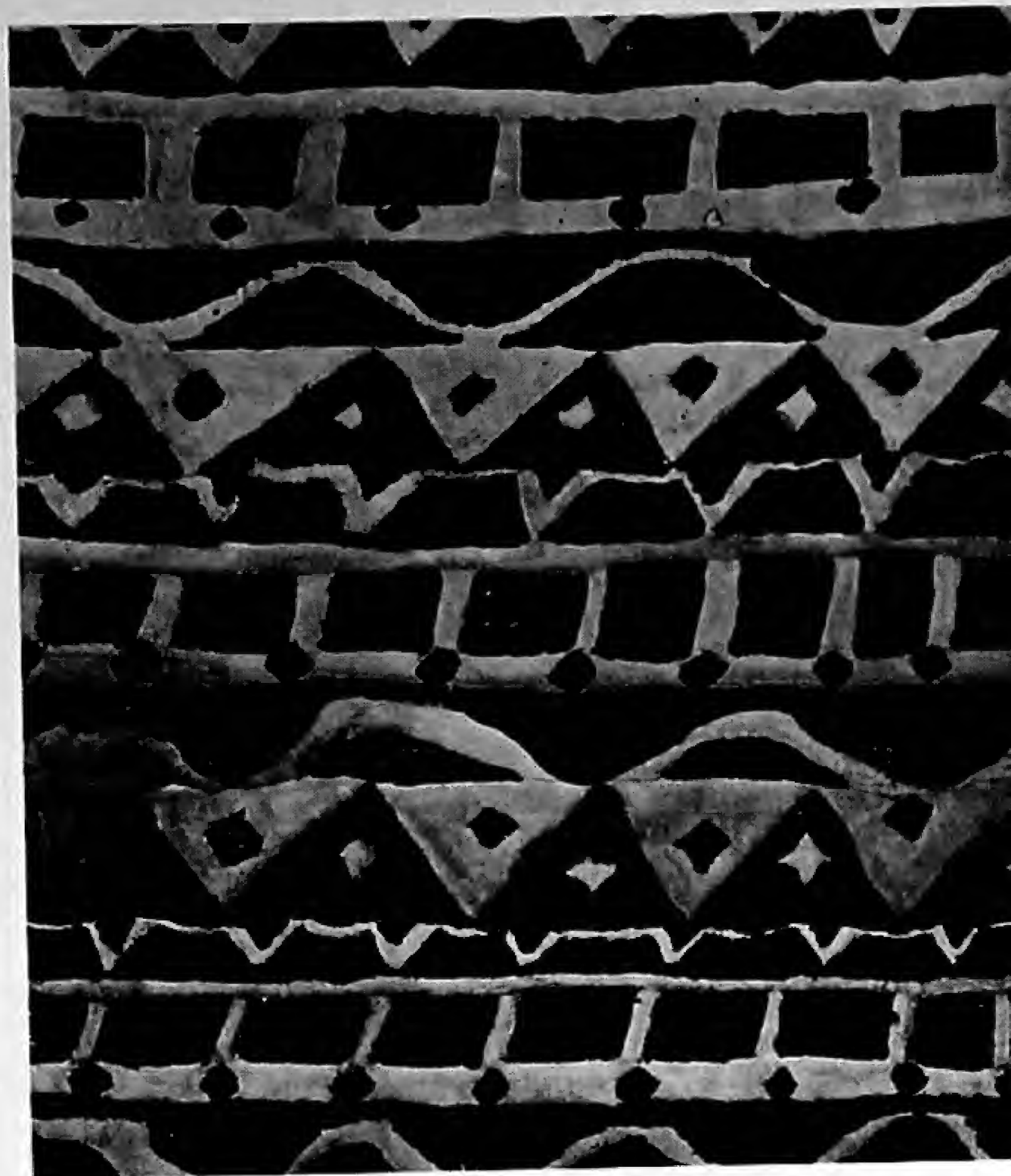
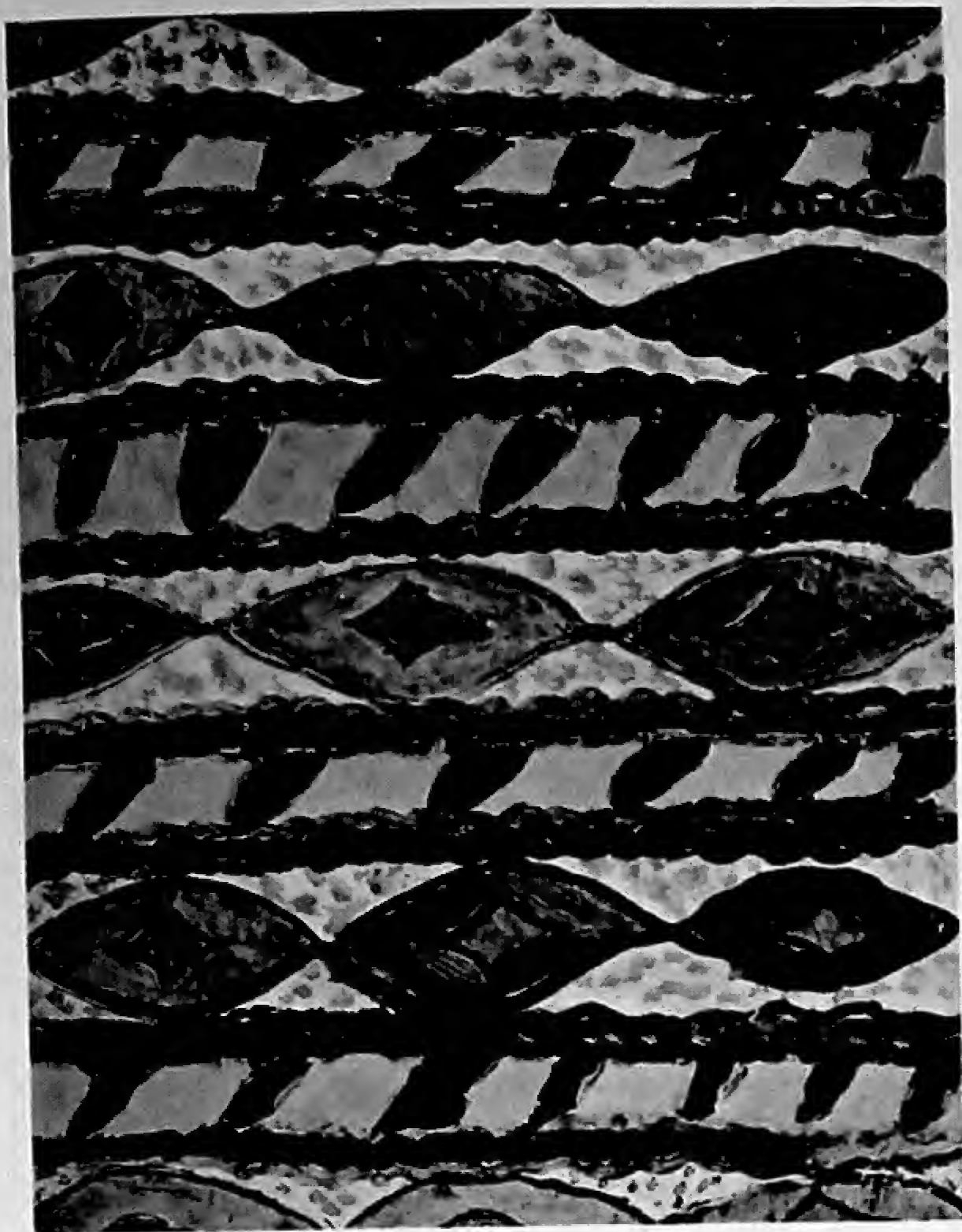
Below, right: Writing pattern by a child  
in an infants' school, London



Clare Hogben. 15.5. '33





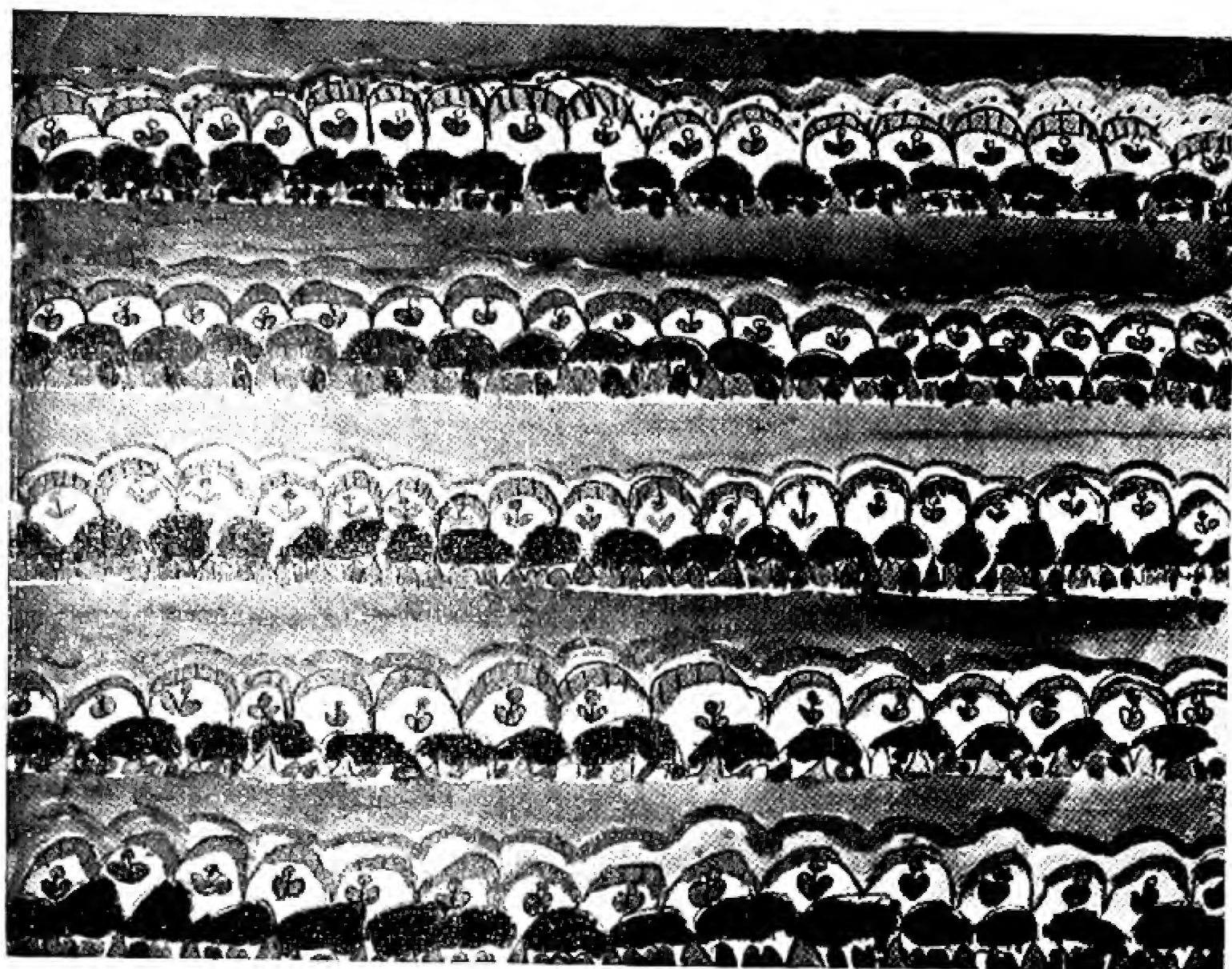


Above, left: Repeating pattern by a girl aged 12, painted direct

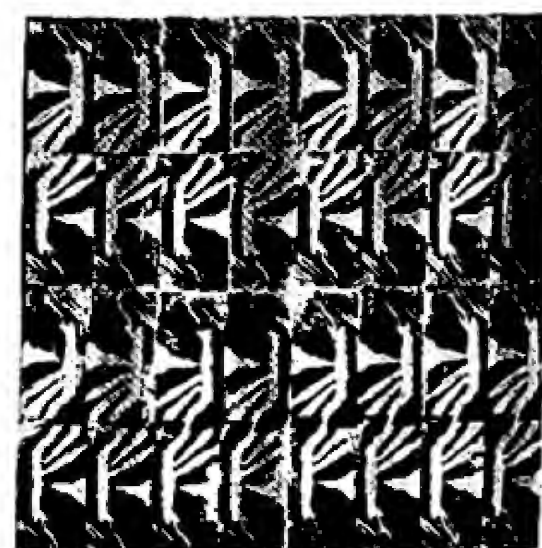
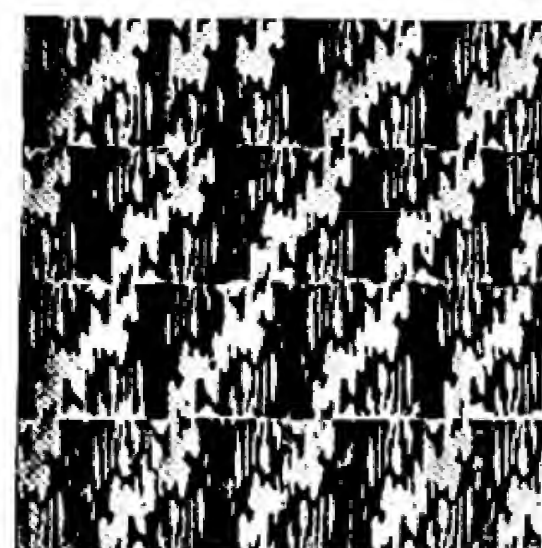
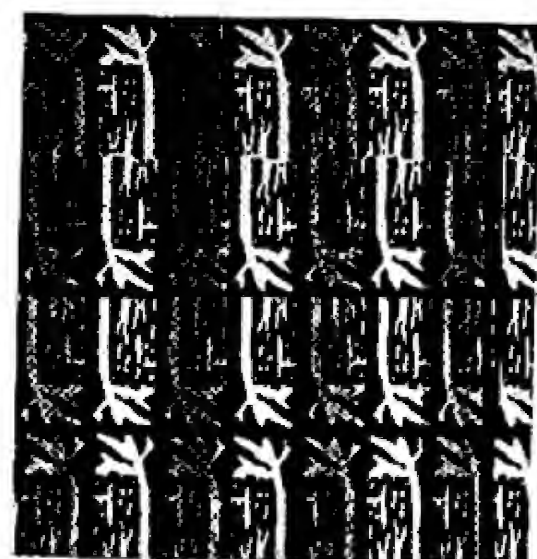
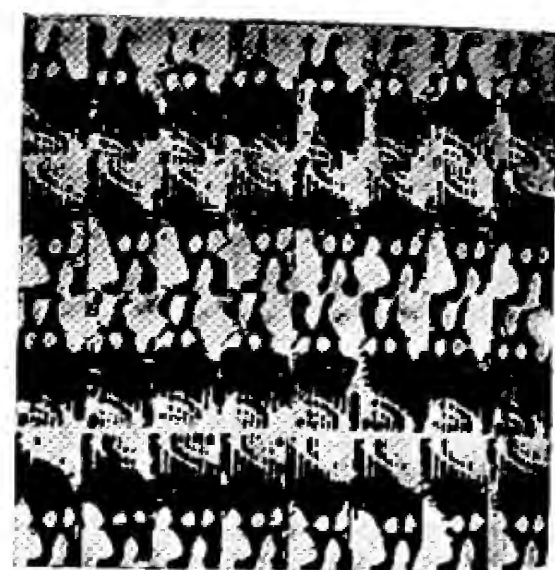
Above: Repeating patterns by a girl aged 11 secondary modern school, London, painted direct

Left: Repeating pattern by a girl aged 11 central secondary school, London





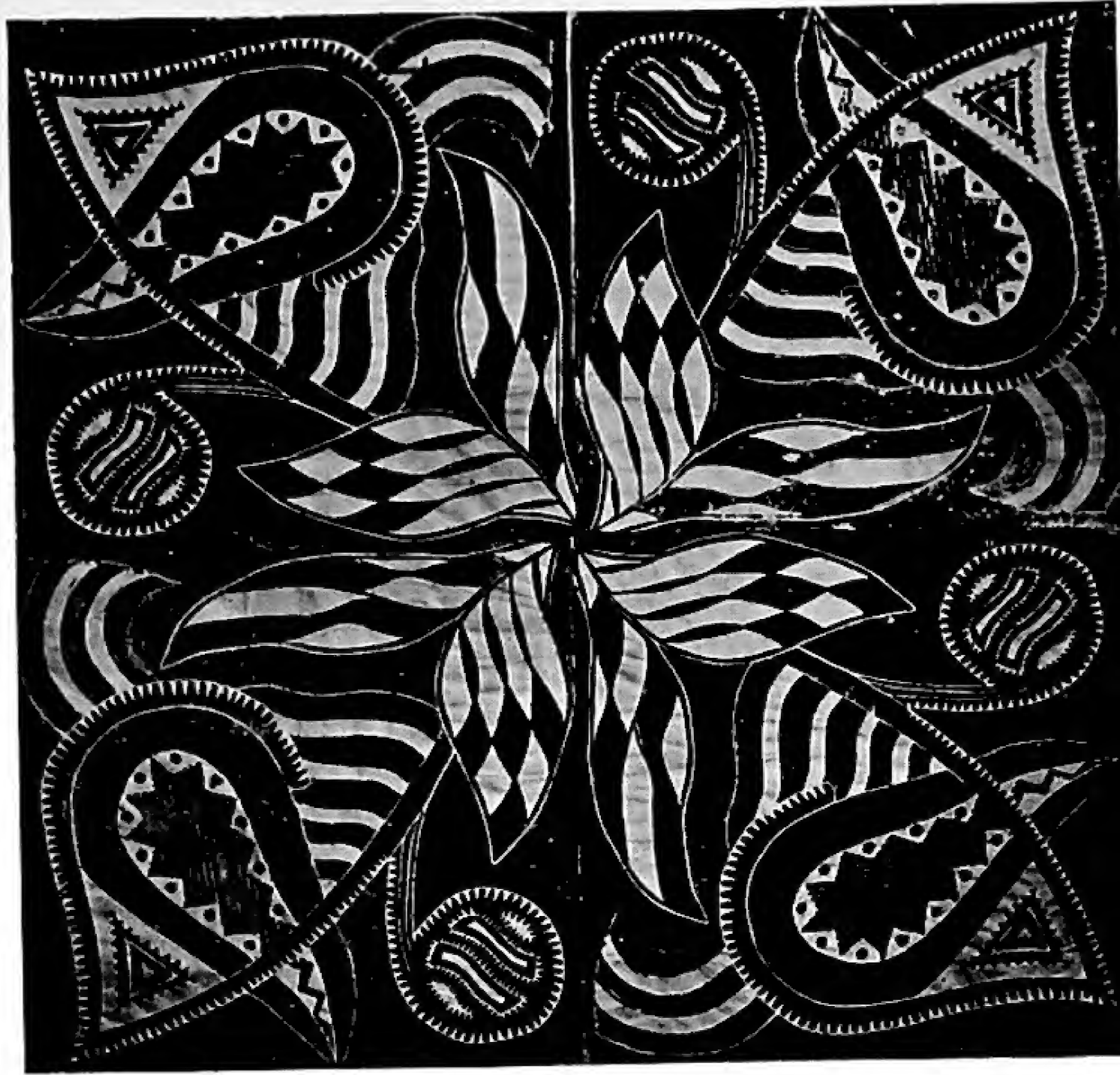
Writing pattern  
and flowers by  
a child aged 7  
junior mixed  
school, London



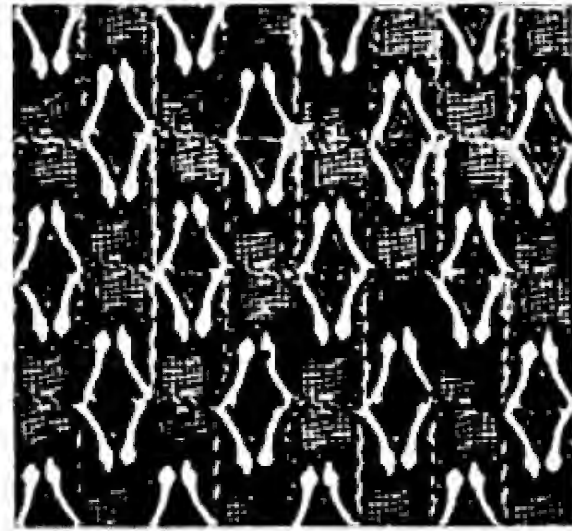
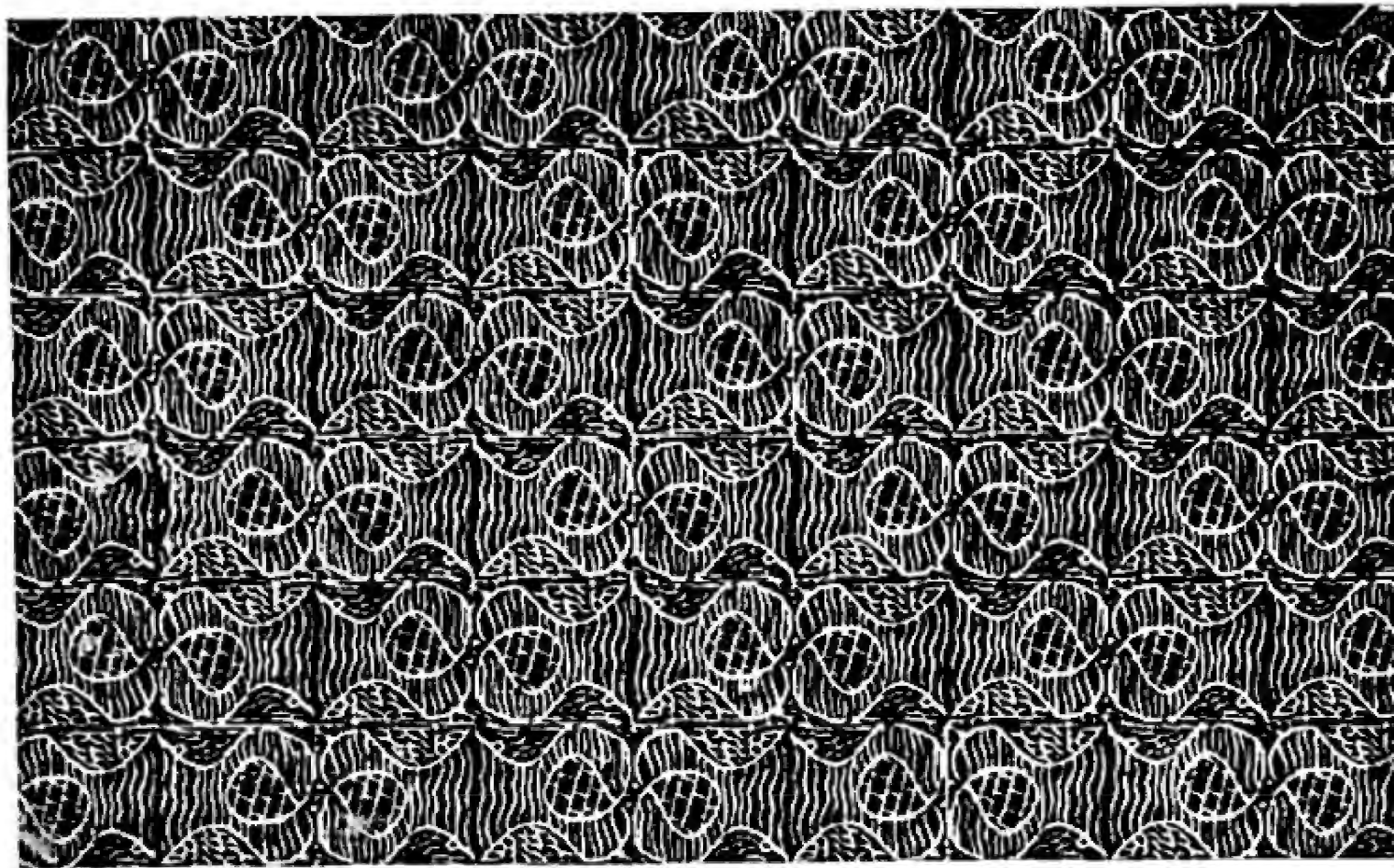
All-over stencil pattern by a girl aged 14: central secondary school, London



Lino-print for head scarf  
by Marion Burns aged 16  
Fulham County Grammar School  
London



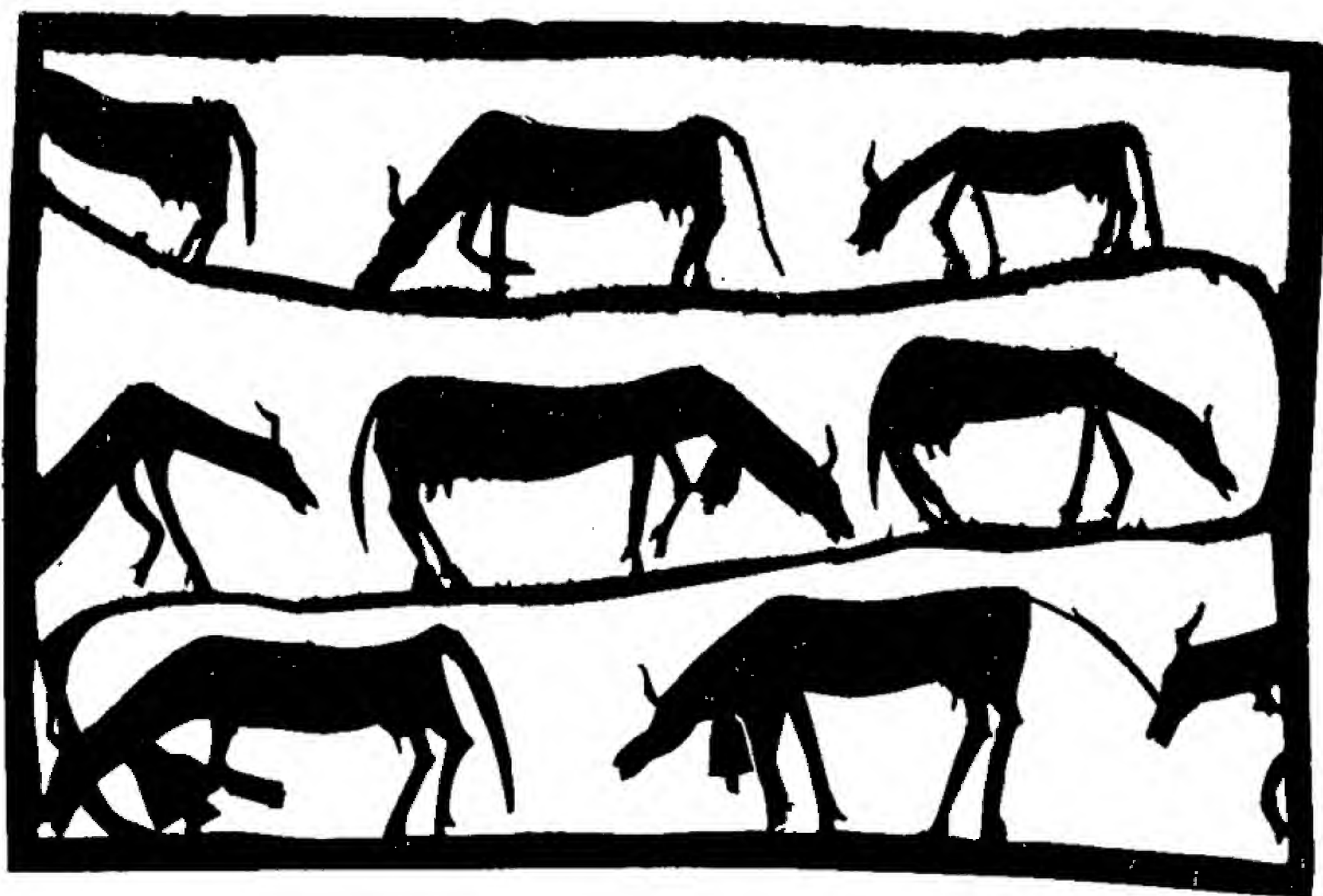
Lino-cut pattern by a boy aged 11  
a grammar school, London



Left, and on opposite page:  
Six lino-cut patterns by boys aged 13-14  
secondary technical school, London

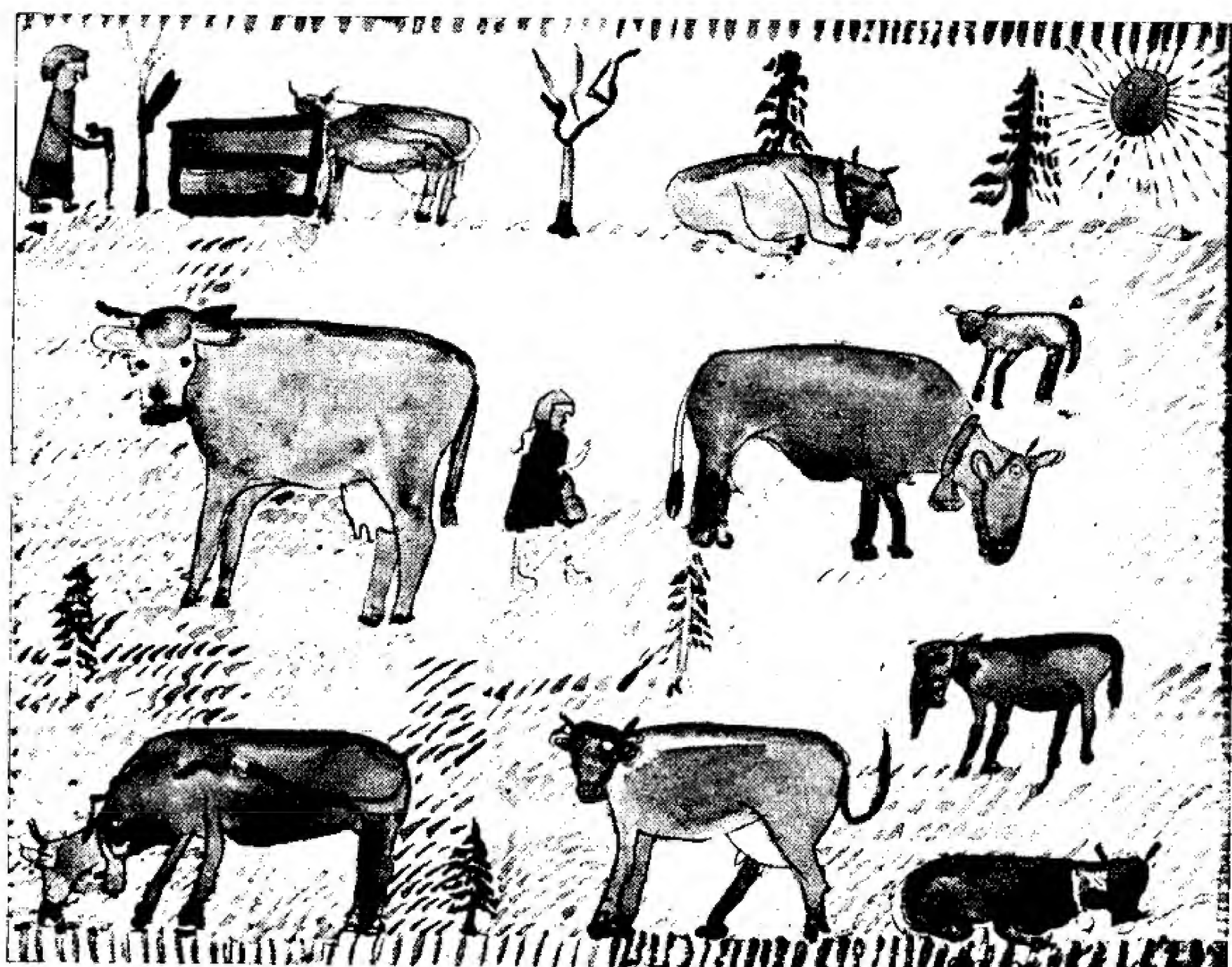


THE INFLUENCE UPON PICTURE-MAKING OF  
THE TEACHING OF PATTERN  
AND THE APPRECIATION OF TEXTURE



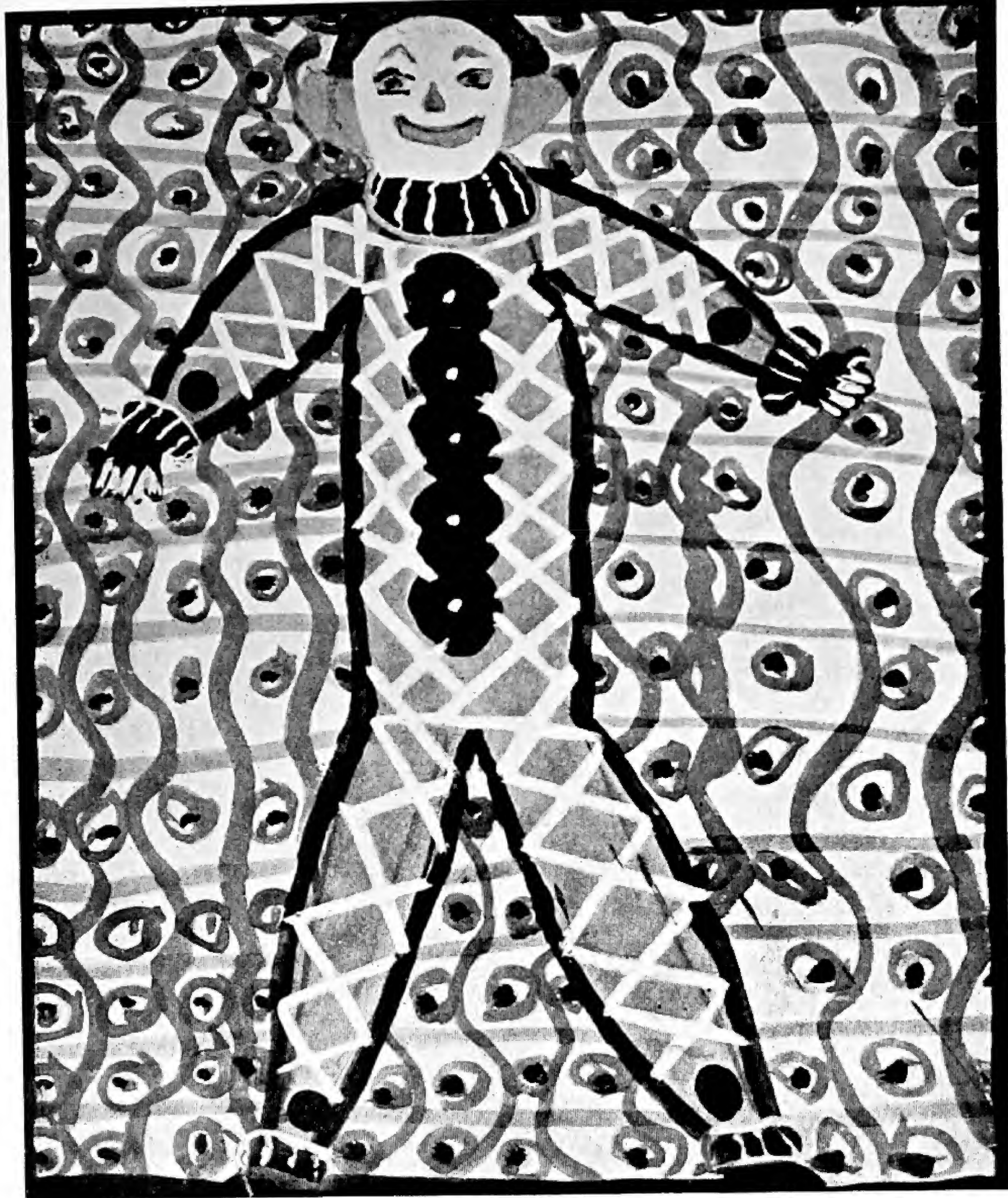
Angel by Marta Gut aged 13  
Zürich elementary school  
teacher, J. Wiedmann

Left: Cows, cut in black paper  
by G. Skeuli aged 12  
Switzerland  
Pestalozzianum Collection



Water-colour by Anna Hiestand aged 12  
Zürich elementary school  
teacher, J. Weidmann





Above: *Clown* by Alfred Cowell aged 9  
Princeton Street (J.M. and Inf.) School, London  
teacher, Miss Clare Barry



Left: *The Roundabout* by Sylvia Harris aged 11  
All Saints' School, Fulham: teacher, Miss R. B. Dixon





*The Holy Man* by Anton Noser aged 12  
Zürich elementary school  
teacher, J. Weidmann  
Pestalozzianum Collection

*In China*  
by Inga Britta aged 8  
Sweden



*The Princess's Doorway*  
by a Swedish child aged 9

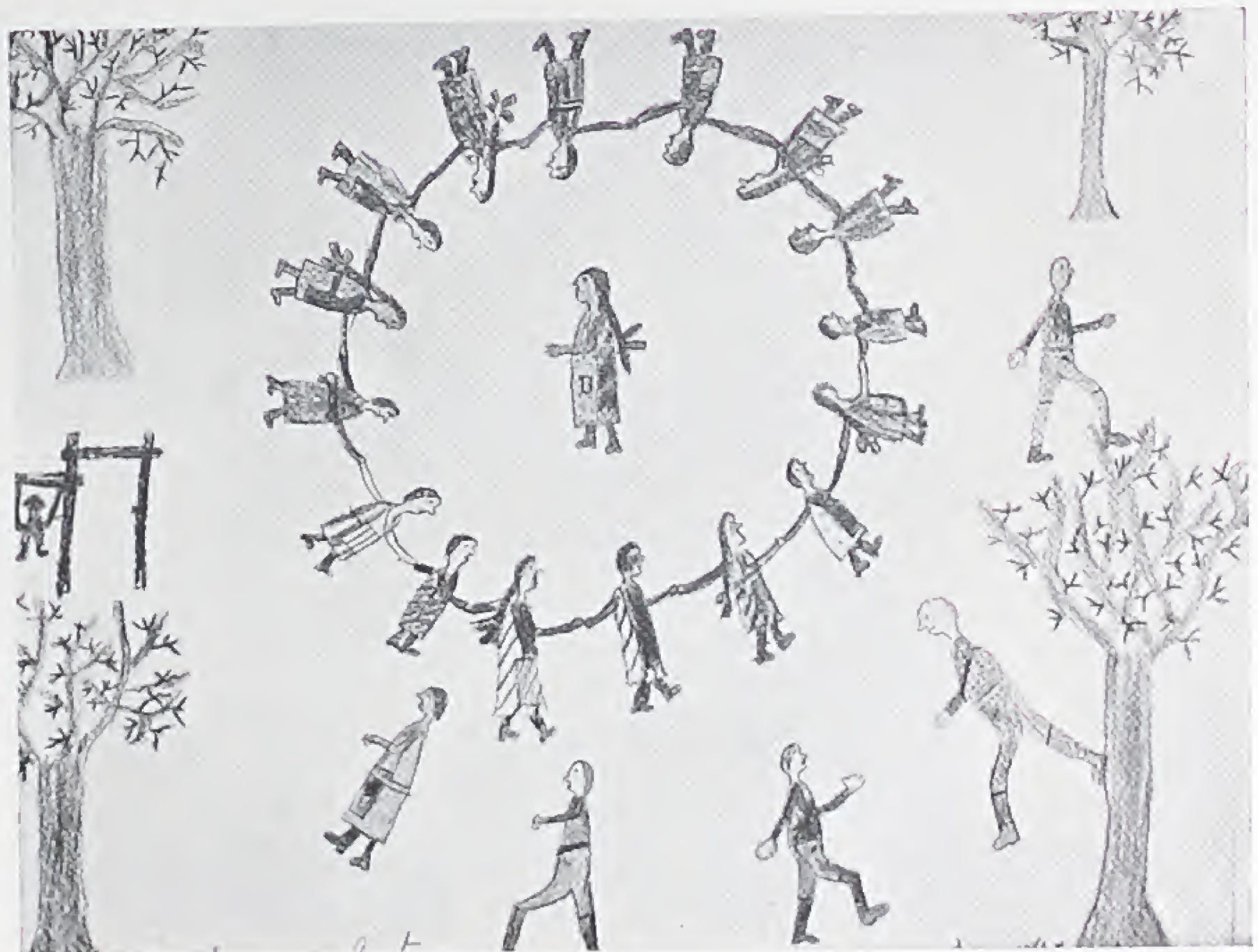




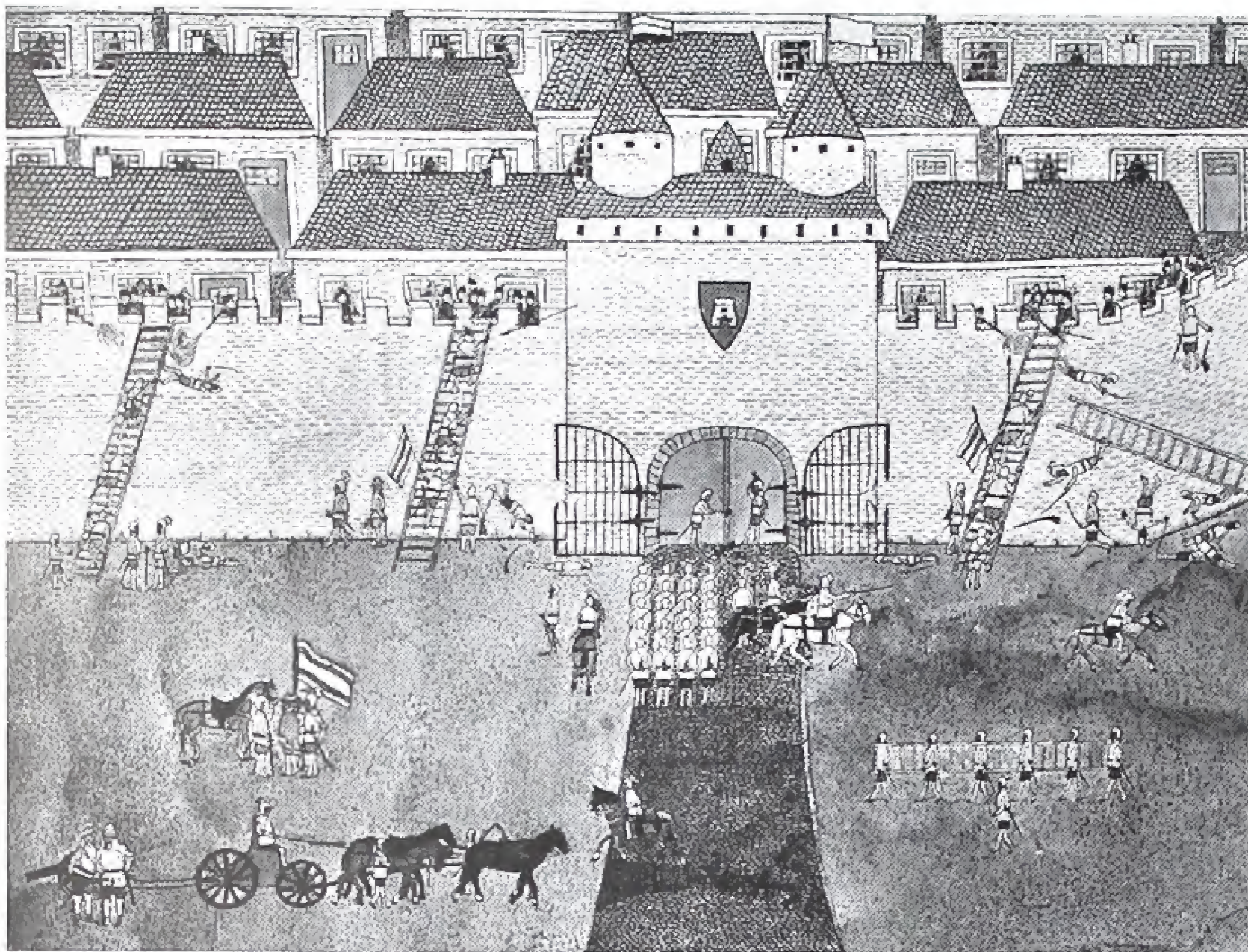


*In Paradise*, by Hans Strickler aged 12  
a Swiss elementary school  
Pestalozzianum Collection

Right: *The Playground*  
by Theres Kundig aged 10







*The Siege of Alkmaar* by Jan de Blank, Amsterdam  
prize-winning entry in a State competition. Courtesy of Professor Huit Luns and Kasper Niehaus

Below: *City* by Ursula Staub aged 12  
a Swiss elementary school: teacher, J. Weidmann. Pestalozzianum Collection







Above: Drawing by a boy aged 8 in Professor Cizek's school, Vienna

Below: *The Ballet* by B. Llewellyn aged 10  
Finlay Street Junior Girls' School, Fulham: teacher, Miss R. B. Dixon





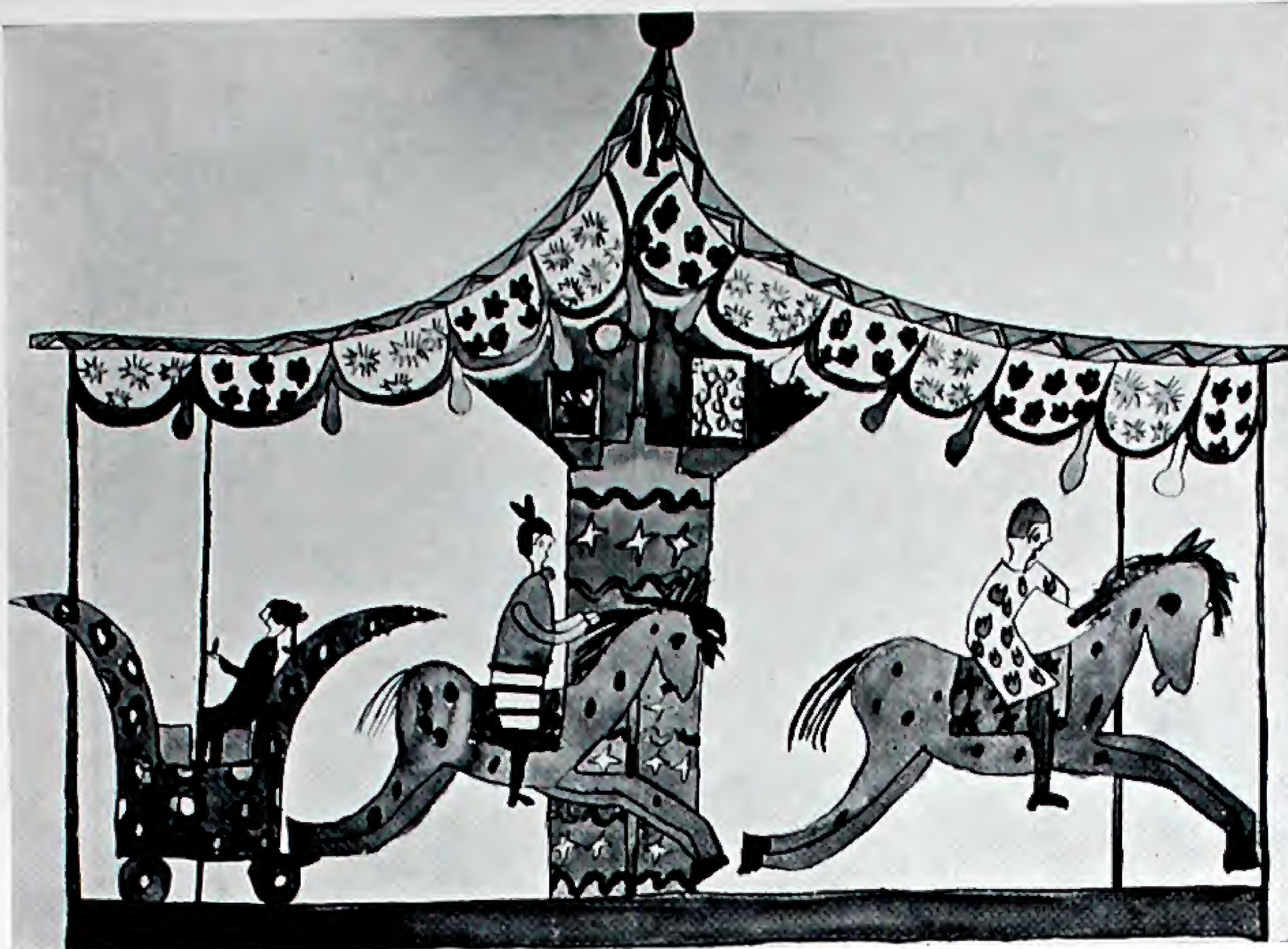
*The Clown*  
by Ann Turner aged 11  
Central School for Girls, Cambridge



*The Circus* by  
Norman Blatch aged 13  
Shooter's Hill Grammar School  
London







*The Roundabout* by Meta Streuli aged 12: a Swiss elementary school teacher, J. Weidmann. Pestalozzianum Collection

*The School Garden* by Joyce Higgins aged 14  
Wood Lane Open Air School, London

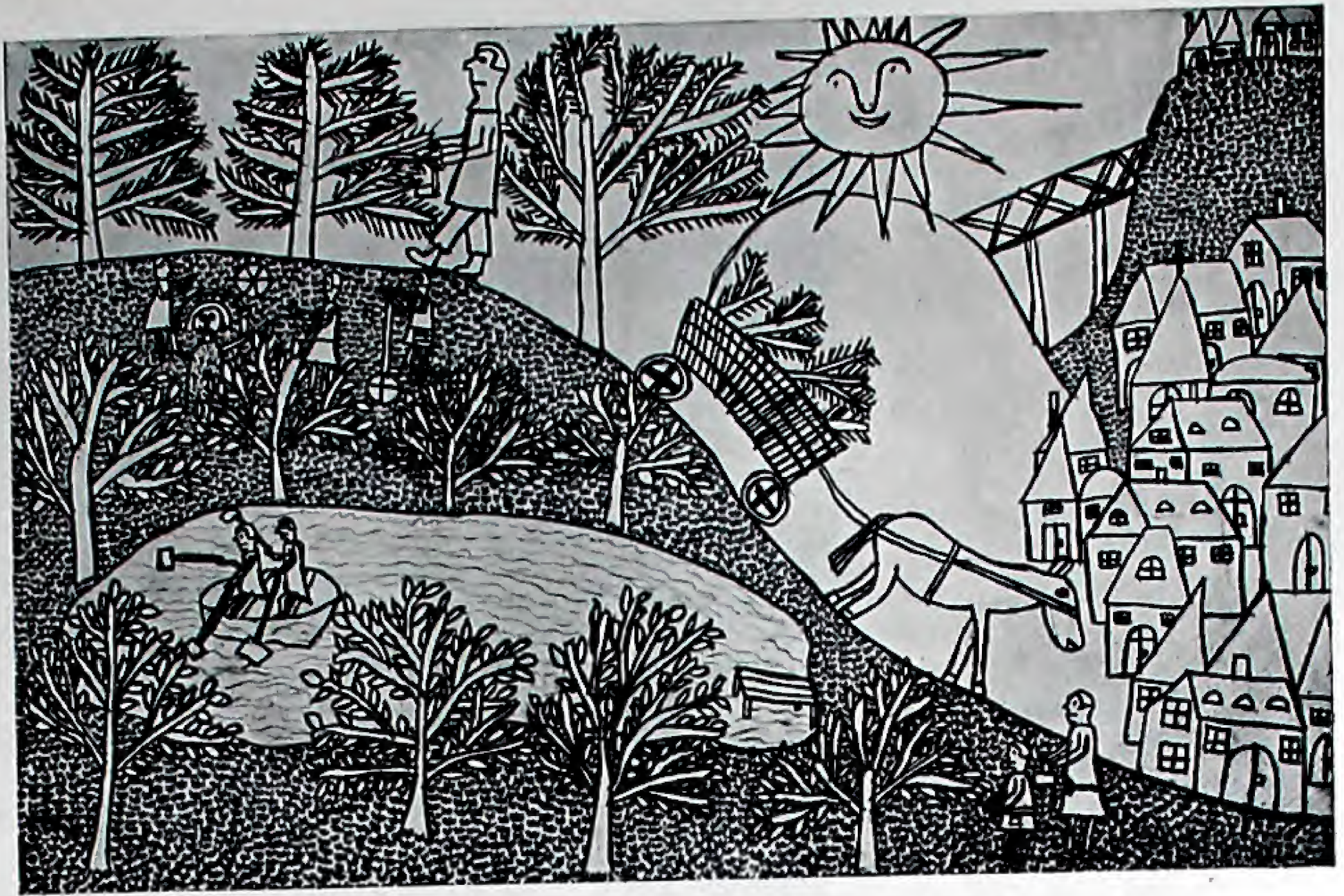






Water-colour by Janet Edwards aged 9, executed direct in a lesson of three-quarters of an hour on lining paper: Campden Hill St George's (J.M.) School, London: teacher, Miss J. Clifton



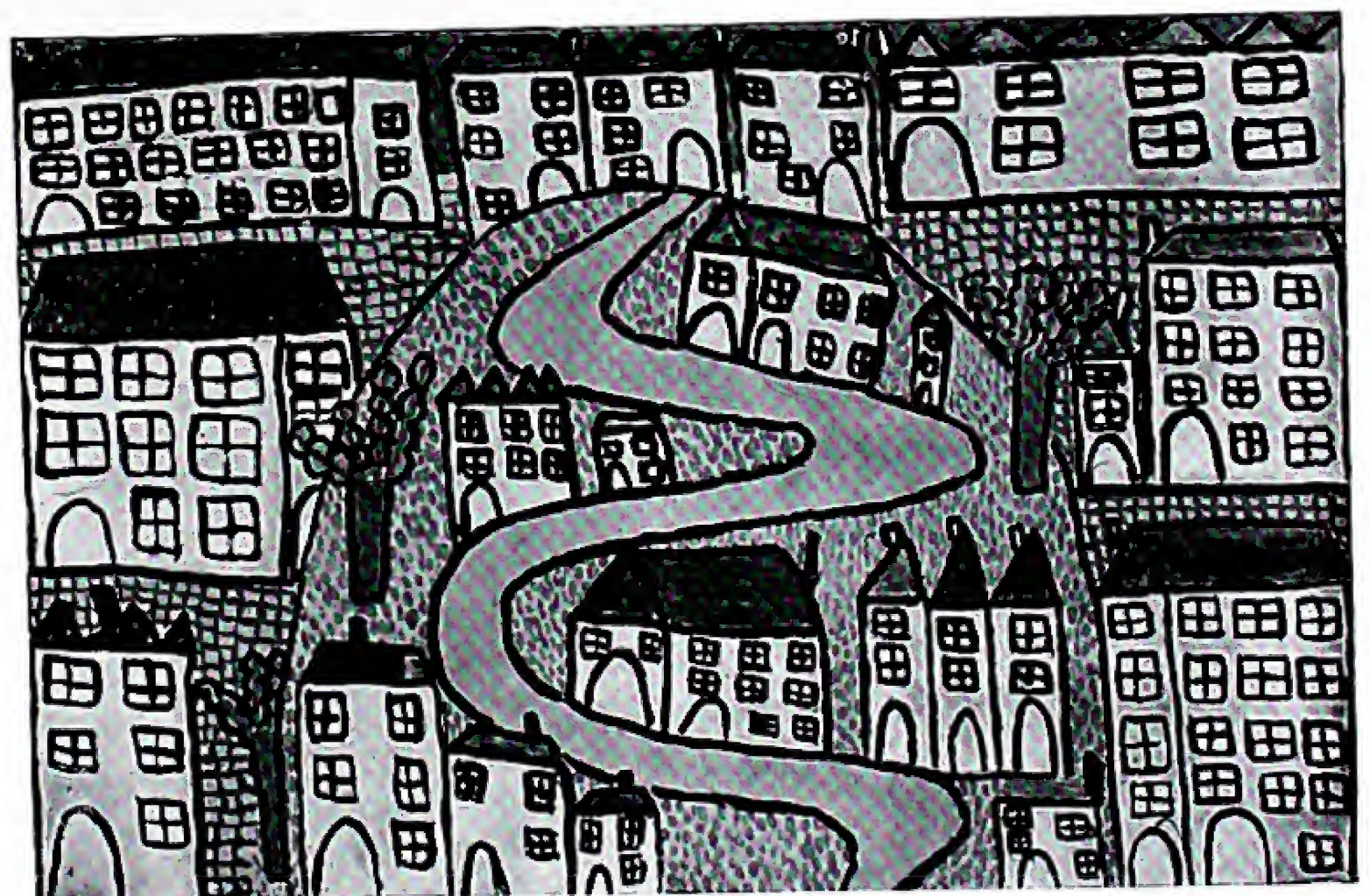


Drawing by a girl aged 9 in Professor Cizek's school, Vienna



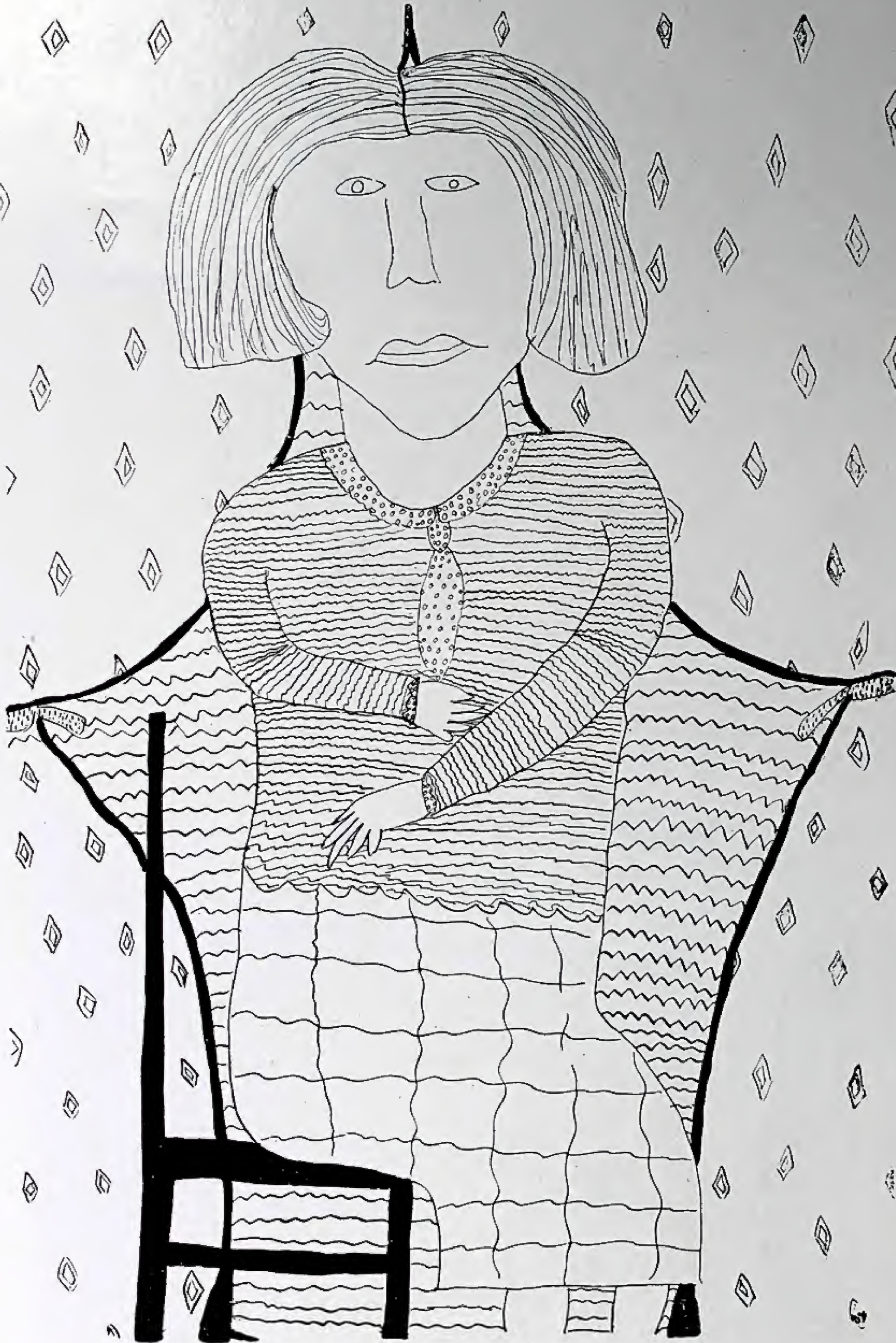
Left: *Flower* by a child aged 6, Walden School, New York

Drawing by a boy aged 9 in Professor Cizek's school, Vienna





Portrait by S. Graham aged 11  
All Saints' School, Fulham: teacher, Miss R. B. Dixon



Left: Pen drawing by Lona Beardsmore aged 12  
High School for Girls, Dudley, Worcs  
teacher, Miss J. K. Fleming





Above: Portraits from life  
by Dorothy Austin aged 13  
Parliament Hill School, London

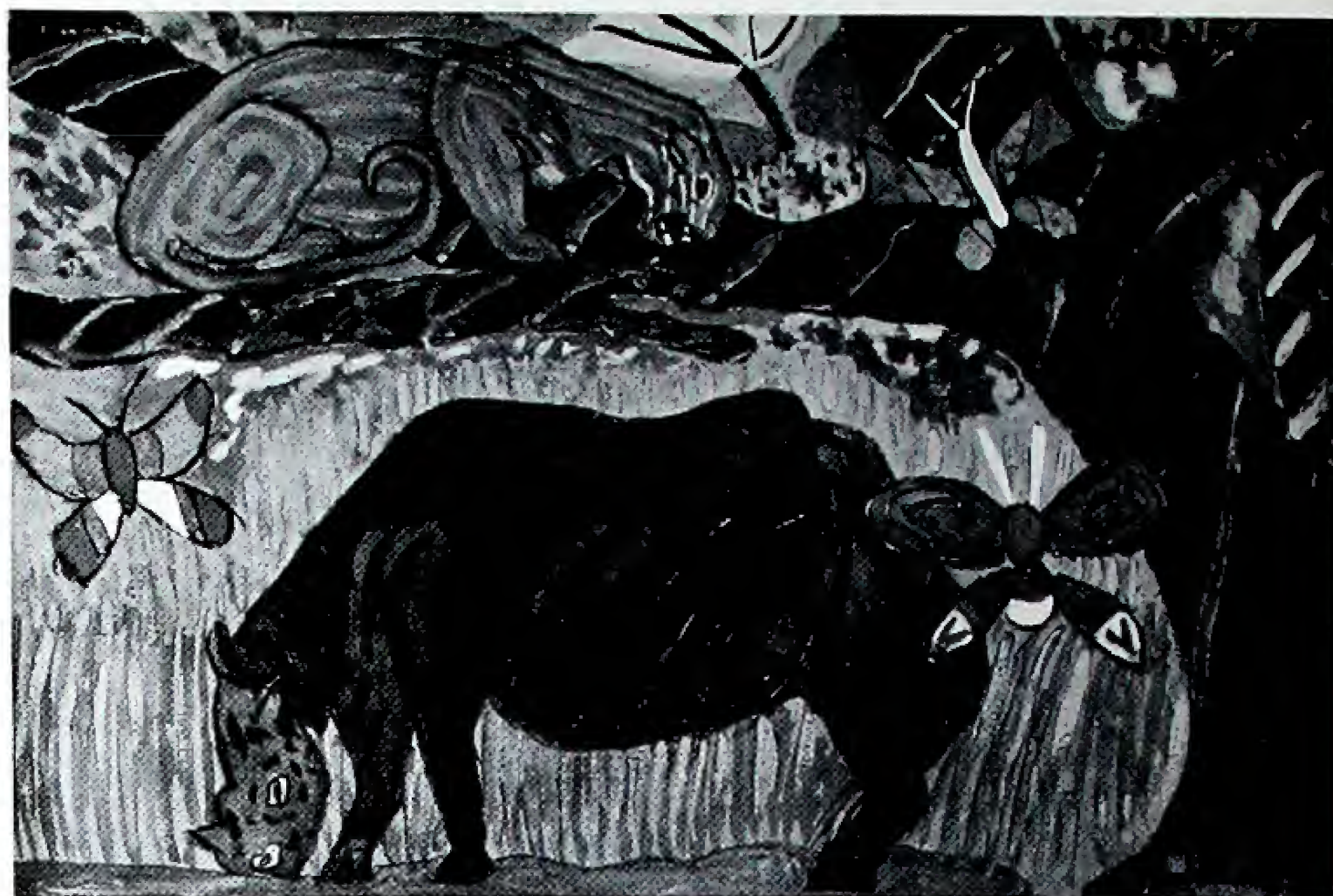
Design from a still-life group  
by girl aged 13  
Highbury Hill High School, London  
teacher, Miss Nan Youngman



Design for panel  
by J. A. Berg aged 16  
Charterhouse School, Surrey  
teacher, Mr A. Barclay-Russell







*The Jungle* by L. Horner aged 14  
Wandsworth Grammar School, London  
teacher, Mr A. Hodginson



Painting by J. A. Berg aged 16  
Charterhouse School, Surrey  
teacher, Mr A. Barclay Russell

Still-life by a girl aged 10  
Finlay Street Junior Girls' School, London







*Deer* by a child aged 14: Walden School, New York

*Ducks* by a girl aged 11: Rhodesia







Above: Flower pattern by Jean, aged 8, Connington School, Cambridgeshire teacher, Mrs Ronlinson

Left: Still life and flower pattern by Daphne Burnard aged 10 All Saints' Primary School, London: teacher, Miss R. B. Dixon



All-over pattern using toy pistol as motif  
by B. Hills aged 10  
Finlay Street Primary Girls' School, London  
teacher, Miss R. B. Dixon



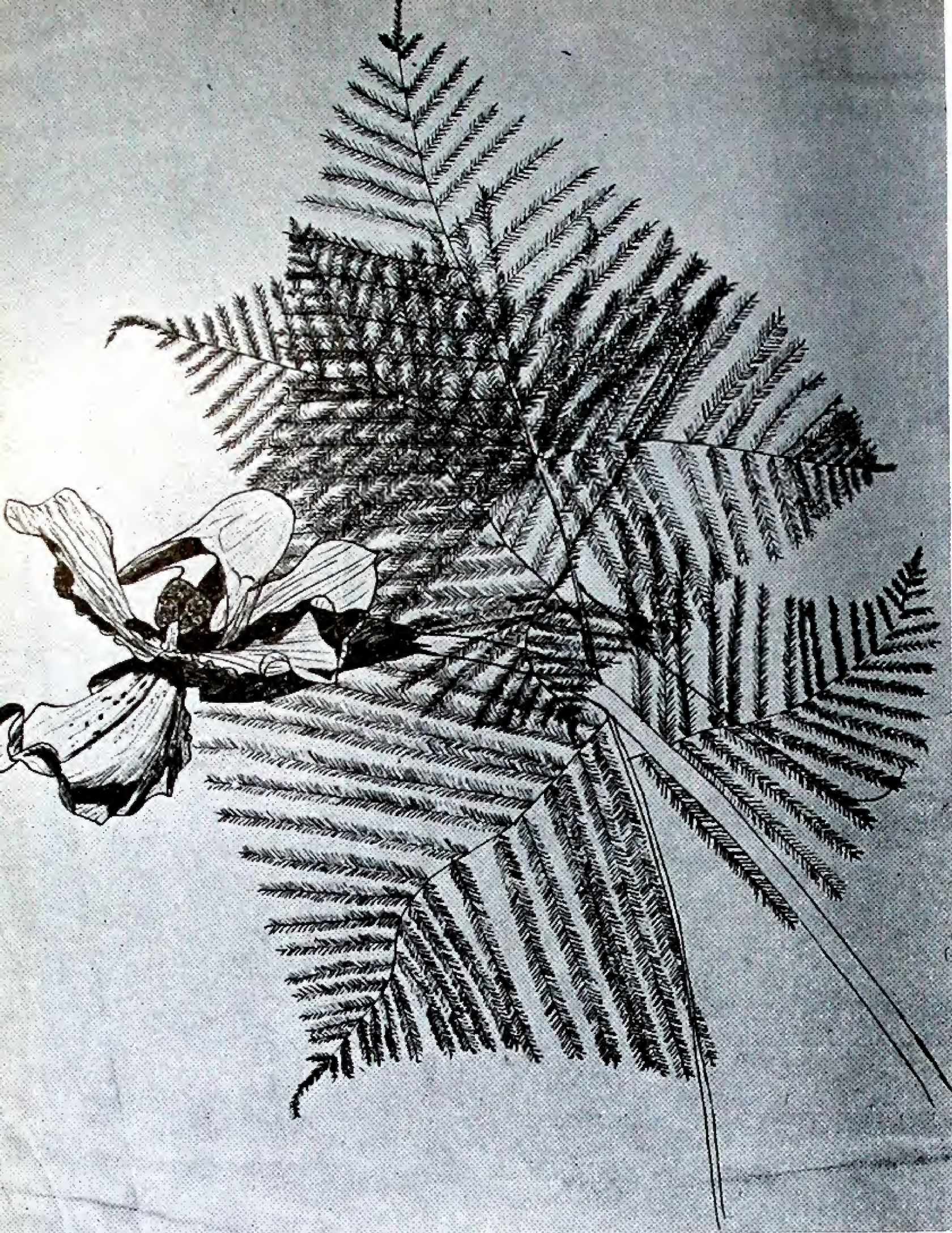


*Flowers*  
 by Muriel Bache aged 15  
 High School for Girls  
 Dudley, Worcs  
 teacher, Miss J. K. Fleming



*Spring*  
 by Paul Middleton aged 8  
 All Saints' Primary School  
 Fulham, London  
 teacher, Miss R. B. Dixon





*Orchid and Fern* by Eileen Coan aged 14  
Highbury Hill High School, London  
teacher, Miss Nan Youngman

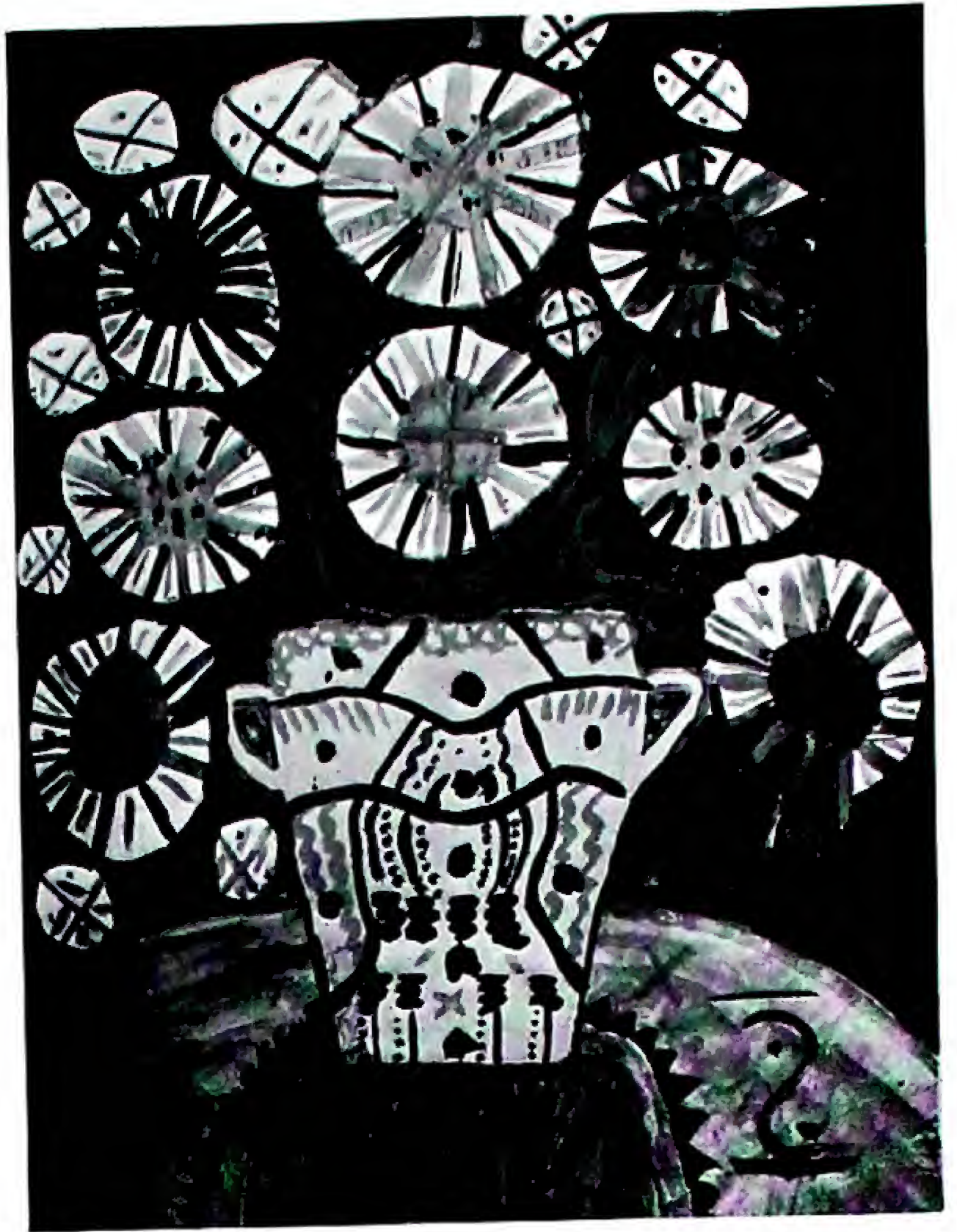
Opposite: Floral design by P. Tallack aged 11  
Finlay Street Primary School, London  
teacher, Miss R. B. Dixon



*Still Life* by Enid Stewart aged 15  
Brixton Central Secondary School, London  
teacher, Veronica Chambers



Flower and vase pattern  
by Brian Cowdrey  
Finlay Street Primary School, London  
teacher, Miss R. B. Dixon



Bird pattern  
by M. Laing aged 11  
Finlay Street Primary School, London  
teacher, Miss R. B. Dixon







## THE WORK OF INFANTS AND YOUNG CHILDREN

When childish scribbles begin to take on meaning

Above: *A Family* by Rose Halliday aged 5  
and right: *They got Curly Hair*  
by Renee Robinson aged 4  
both at Princeton Street School, London  
teacher, Miss Clare Barry







Left: *Mum Shopping* by Joan aged 4½  
an L.C.C. junior mixed school: teacher, Miss Clare Barry

Below: Brush drawing by a boy aged 4  
Professor Cizek's school, Vienna

*A Lady in Her Garden with a Dog* by Eileen aged 5  
Colston's Girls' School, Bristol







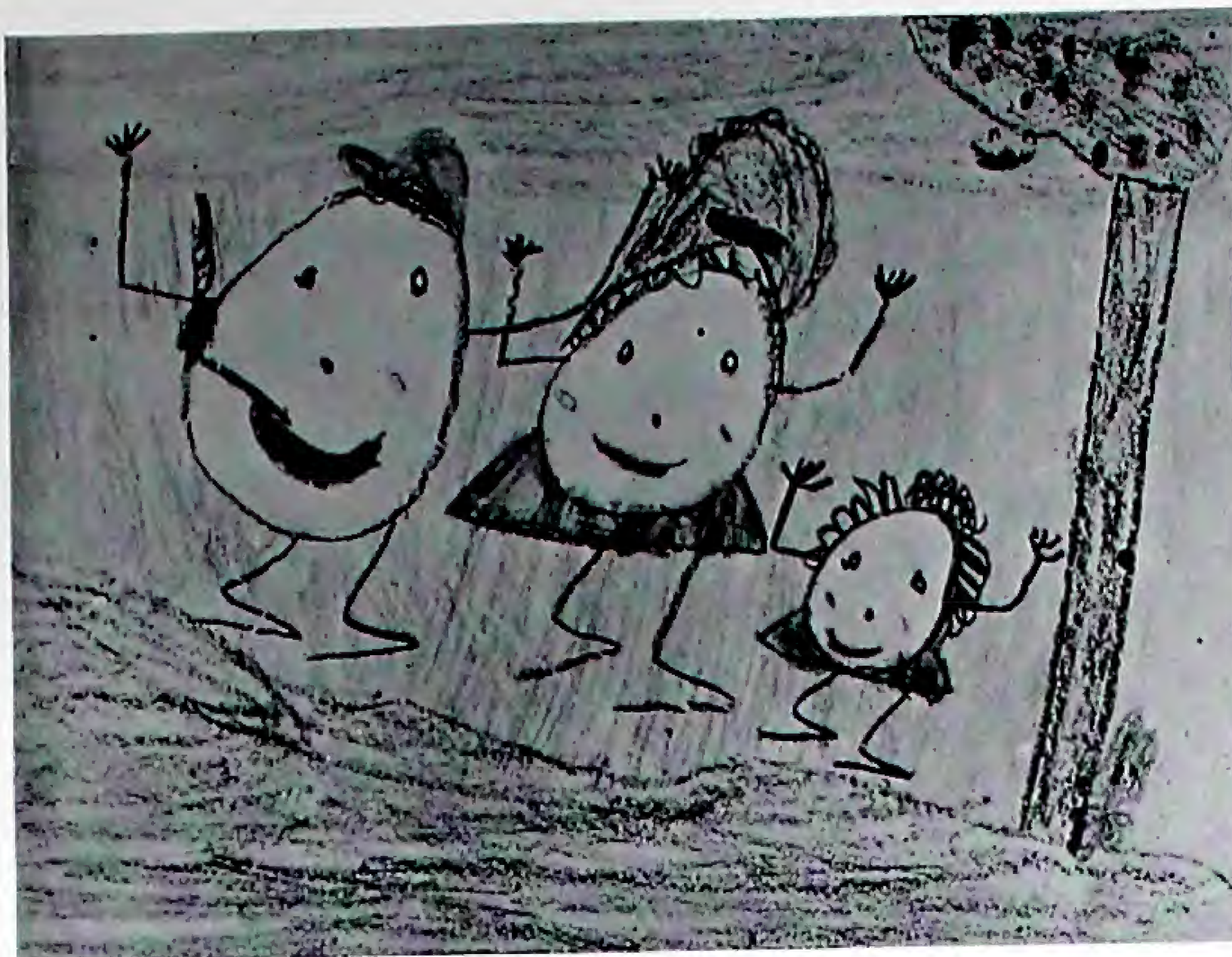
Above: Brush drawing in green, yellow and blue by Eileen Simmons aged 3  
Princeton Street School, London: teacher, Miss Clare Barry

Left: *Woman in Holiday Clothes* by A. Jasova aged 9  
Ocova, Czechoslovakia: Pestalozzianum Collection





Right: *The Family* by Joyce aged 6  
Principal Sparling School, Winnipeg



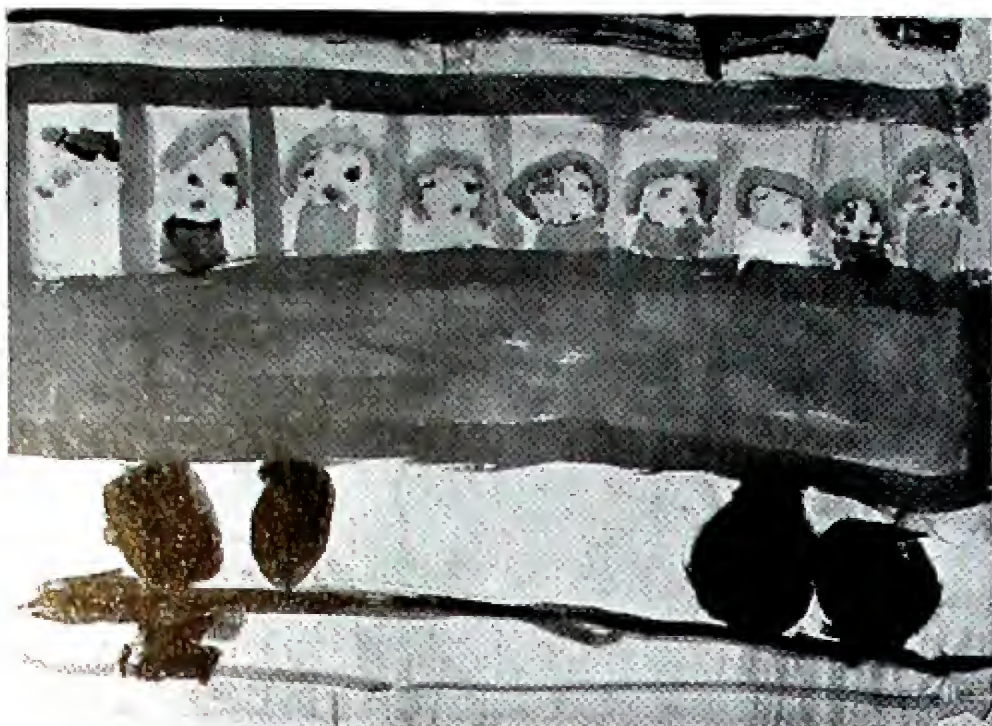
Above: *Clowns* by David King aged 6  
Glenelm School, Winnipeg

Opposite page: *Een Man Strijdt Gegen een Draak*  
by a boy aged 8: Lager Primary School, Holland

Below: *In Fairyland* by Marta Groen aged 7, Sweden  
Swedish children often paint fairy-tale pictures







*We took a bus* by a child aged 5  
Montebello School, Baltimore  
teacher, Mrs Mary Morris

Right: *Autumn* by William Gridley aged 7  
pupil in a voluntary class held in connexion  
with St Pancras House Improvement Society, London  
teacher, Mrs Rosalind Eccott

Below: *The Joy of Spring* by Anne Glenn aged 8  
All Saints' Primary School, Fulham  
teacher, Miss R. B. Dixon





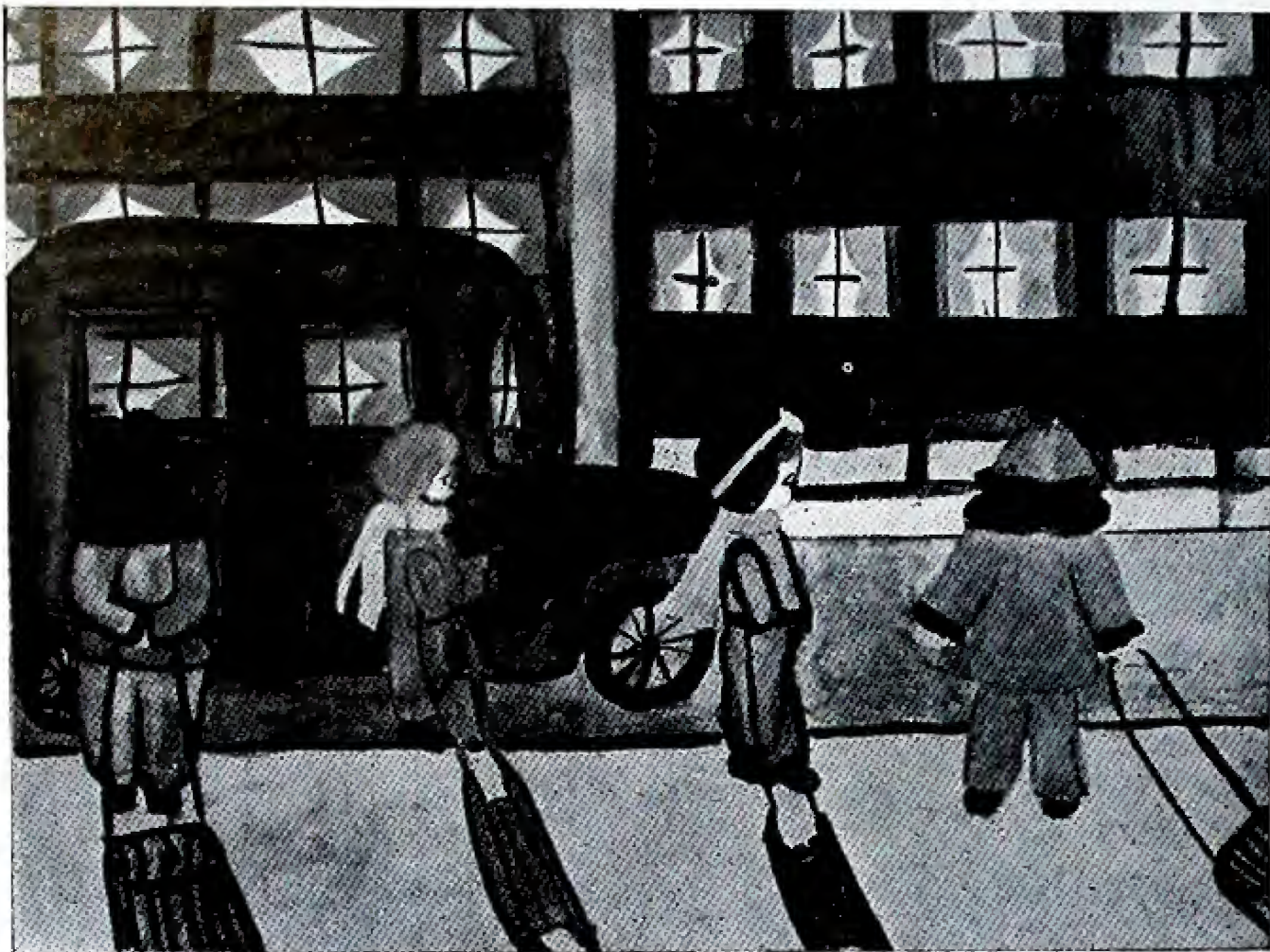
Right: *The Tom Cat* by B. Dean aged 10  
Finlay Street Primary School, London  
teacher, Miss R. B. Dixon

Below: Tone drawing in poster colour  
by Jane Brand aged 8  
University of Chicago Elementary School  
teacher, Jessie Todd

Below, right: *Mother taking me for a walk*  
by Joey Hayden aged 5  
Dunhurst School







*The Sea King and His Wife* by a boy aged 7  
the Practising School, Stockholm

Left: *Winter Sun* by Christy Kachur aged 8  
William Whyte School, Winnipeg

Drawing in water-colour by an American child aged 6  
Walden School, New York

There are lots of fine colours in this spirited  
scene, bright red, purple and rich brown







*Comin' Boss* by Gordon Hollyer aged 8; and *Bashful Bunny* by Peggy Hoole aged 7: School of Practice, State Teachers' College, Buffalo: teacher, Carolyn W. Heyman





Right: *Vikings* by Birgitta Karberg aged 9  
Indals Elementary School, Stockholm  
teacher, Ebbe Albjorn

Below: *The Bay* by Leopold Loeb aged 10  
a primary school, Holland

In colour: *A House in a Forest*  
by Donnie Everett aged 6  
University of Chicago Elementary School  
teacher, Jessie Todd







Drawing in crayons  
by Jackie Field aged 7  
University of Chicago Elementary School  
teacher, Jessie Todd



*The Garden* by Brigid Jeffries aged 8: Royal Drawing Society  
Above, right: *The Fire Engine* by Joseph aged 5  
elementary school, Baltimore, U.S.A.: teacher, Miss Martha Mays  
Right: *The Station* by Rolf Schuursma aged 10  
a primary school, Holland







## PICTURE-MAKING FROM IMAGINATION

Water-colour drawing by Ubul Kralovanszky aged 7  
courtesy of the Hungarian Society for Child Study

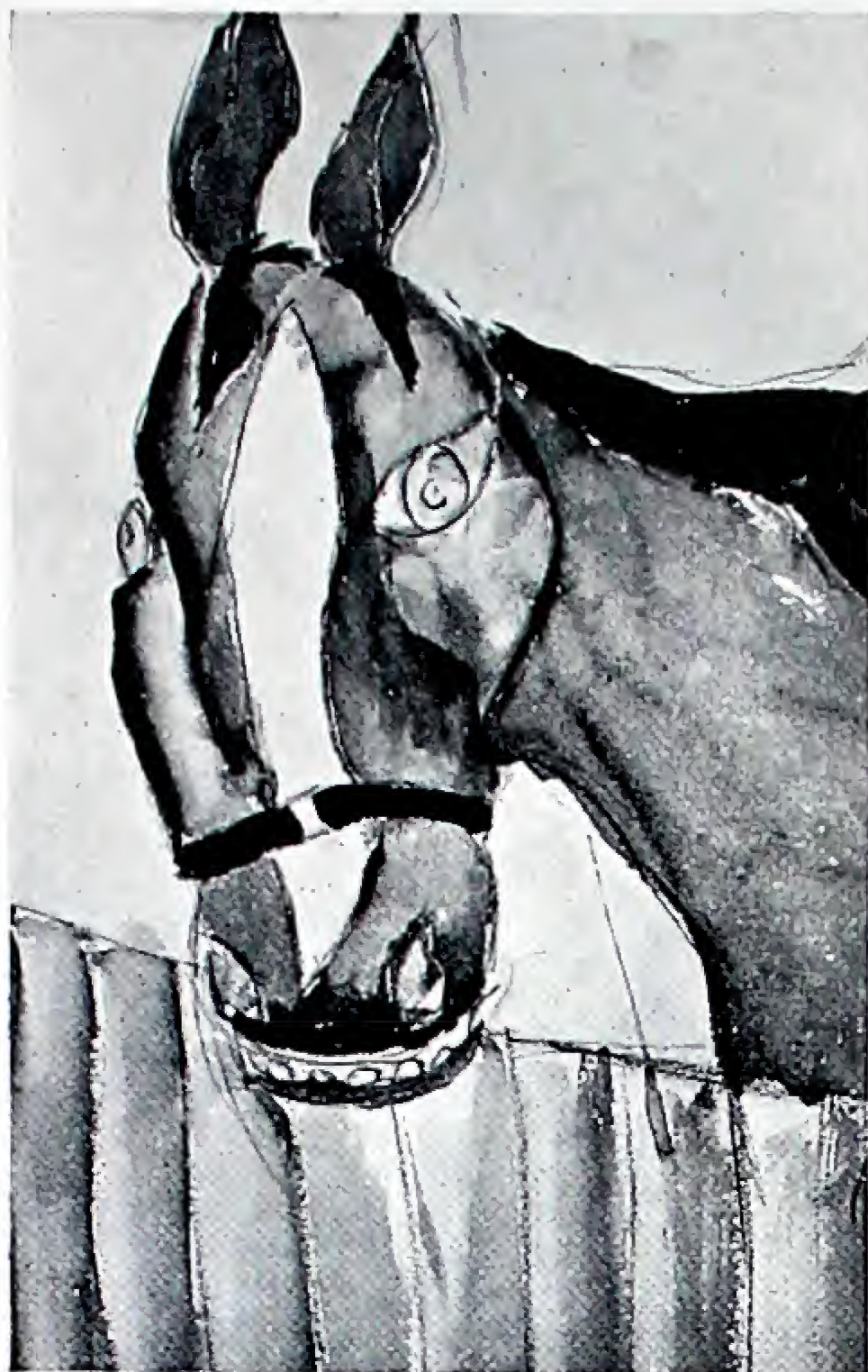


Left: *A Street in Algiers* by Victor Journo aged 12  
Lycée Carnot, Algiers. Pestalozzianum Collection

Below: *Cannon Firing* by Vova Shchyopkin aged 13  
brush drawing in red and blue. Courtesy of S.C.R.

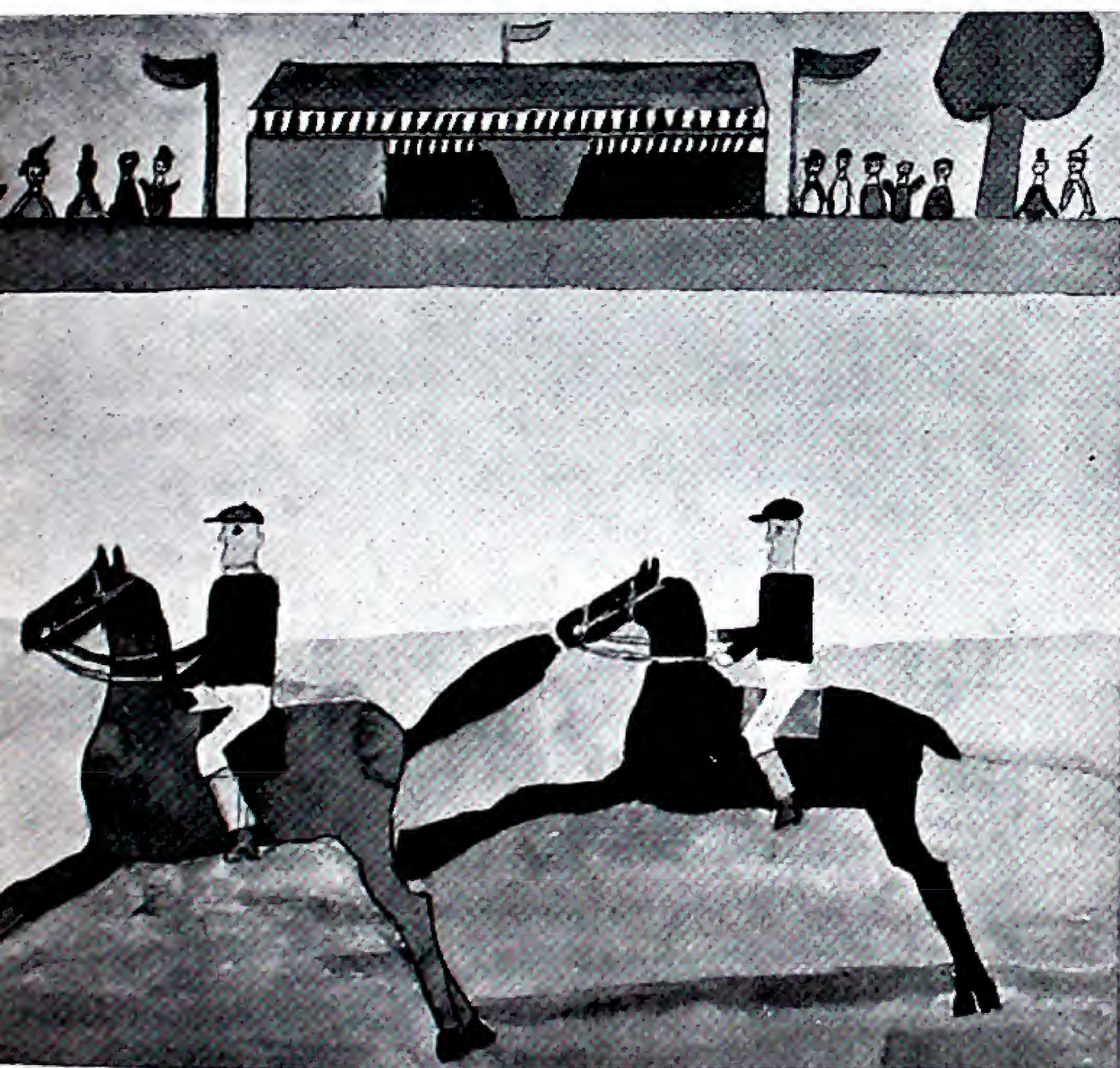






*Horse's Head* by Robert Godsell aged 13, who wishes to be a cartoonist. Millbank Senior Boys' School London: teacher, Lyall Watson

*The Hunters* by Ronald Thomson aged 7, George Watson Boys' College, Edinburgh: teacher, Ralph W. Hay



*Bird* by Vanya Voronin aged 12, brush drawing in red and blue. Courtesy of S.C.R.

*The Race* by a boy aged 13½ Dorotheenstadt Realgymnasium, Berlin teacher, Herr Ideler





Above: *A Burmese Temple Dancer* by a group of children aged 10, South Bridge School, Edinburgh

Above, right: *The Royal Family of Fairyland* by Ulla Braide aged 8, Sweden

Right: *Lekker-Hais* by Selma Otte aged 13 a secondary school, Holland







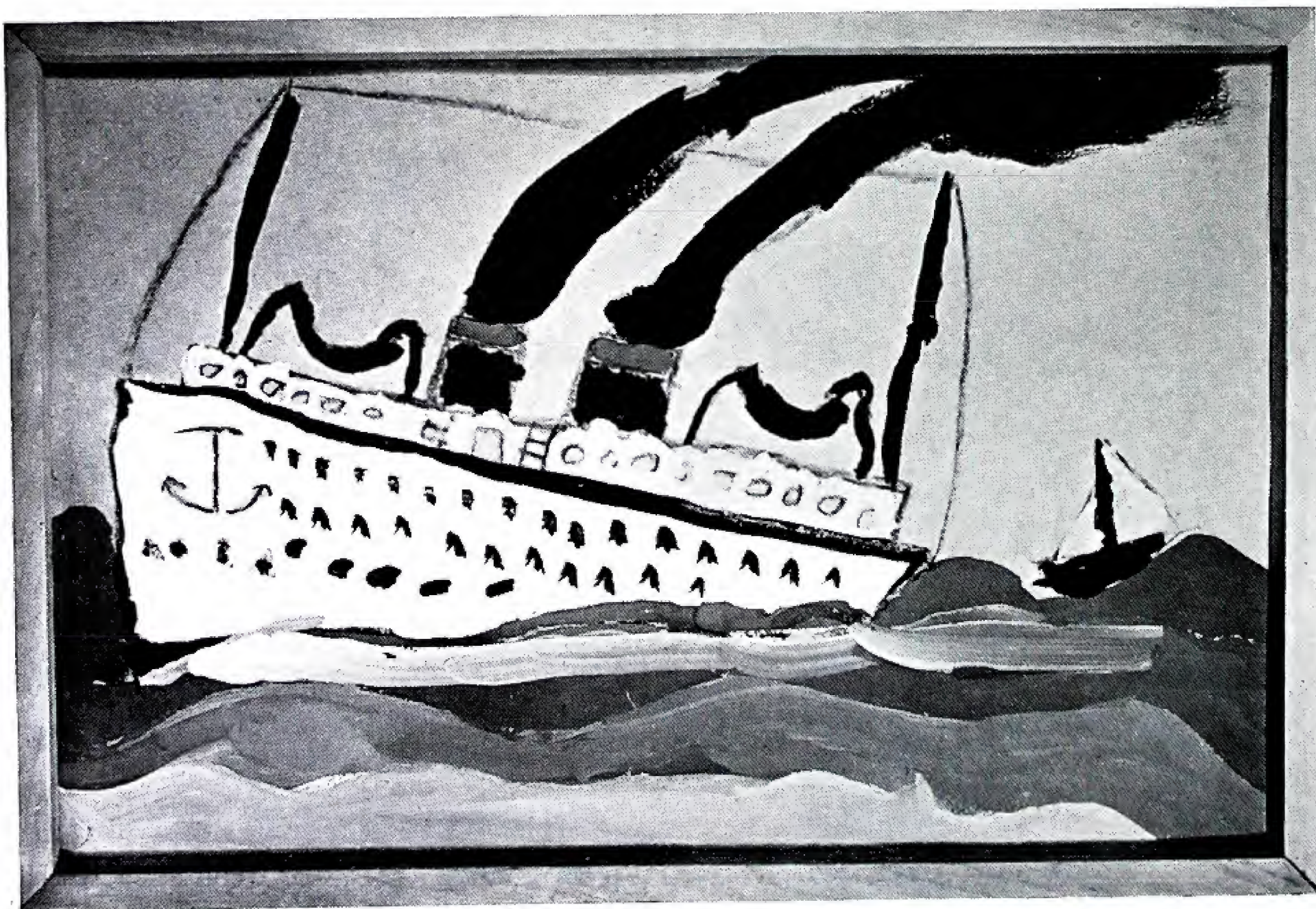
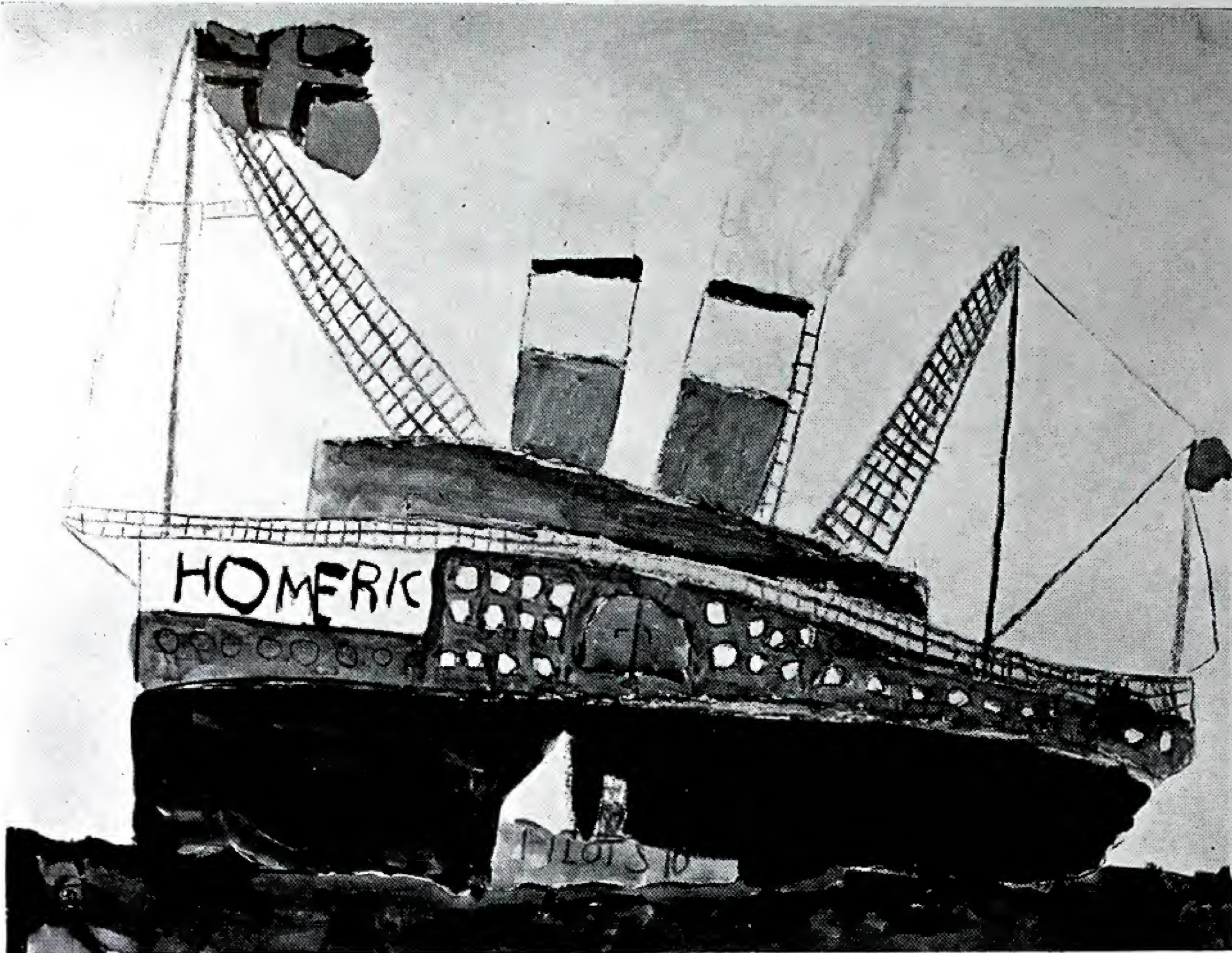
*The Three Wise Men* by Emma Stricker aged 12, a Swiss elementary school teacher, J. Wiedmann. Pestalozzianum Collection

*City* by E. N. Osborne, Westminster School, London teacher, Mr H. S. Williamson

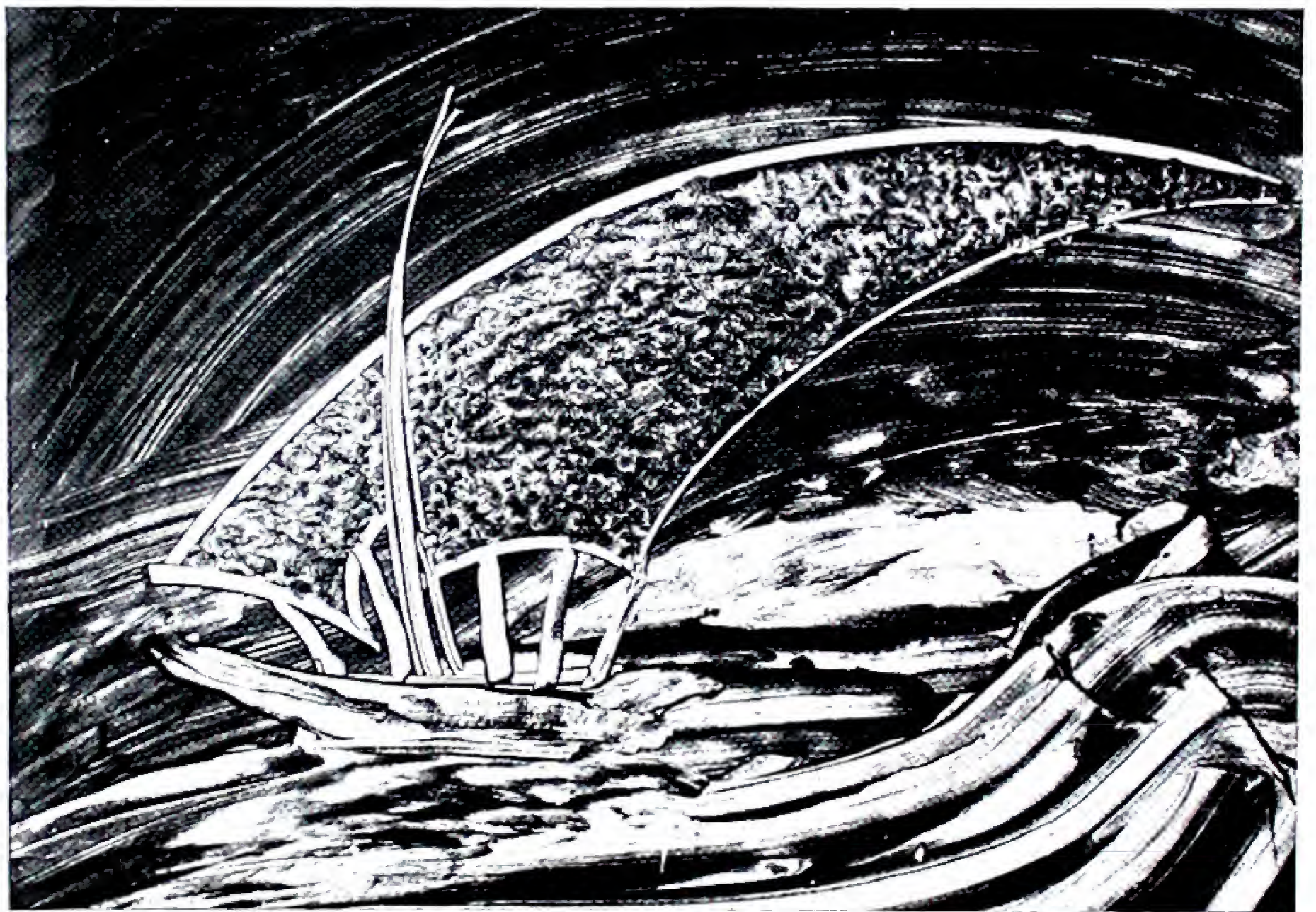


Water-colour and chalk drawing by Tommy March aged 8  
The Friends' School, Saffron Walden: teacher, Miss W. A. Wright

Below: Water-colour drawing by Richard Siegel aged 8  
Class III, Ethical Culture School, New York: teacher, Miss Helen Coolidge







Landscape by a boy aged 11, Bevington Road Junior Boys' School, London  
teacher, C. Humberstone

*My Dream Boat* by Joan Simonyi aged 8, Grade III, Dalton School  
New York: teacher, Ruth F. Shaw. Finger painting in blue, red and  
purplish brown





Left: *At the Circus* by Dag Linden aged 13, Solna Secondary School, Sweden teacher, Lilian Anshelm

Below: *Babies* by a girl aged 12, a school in Rhodesia

Opposite: *A Fair* by A. Cutts-Watson aged 13, Buckingham Gate Central School, London: teacher, Miss Nora Gibbs. Children were told to imagine that they were actually on the fair ground with the fair all round them

Opposite, below: *Indian* by a child of the Third Grade, Baltimore, Maryland Public Schools. The artist used lots of colours—brown, green, orange, red blue, yellow and black











Design with animals by a boy aged 14, Canada



*Tiger Hunting* by Anne Marie Floden aged 12  
an elementary school, Sweden: teacher, Ebbe Albjorn

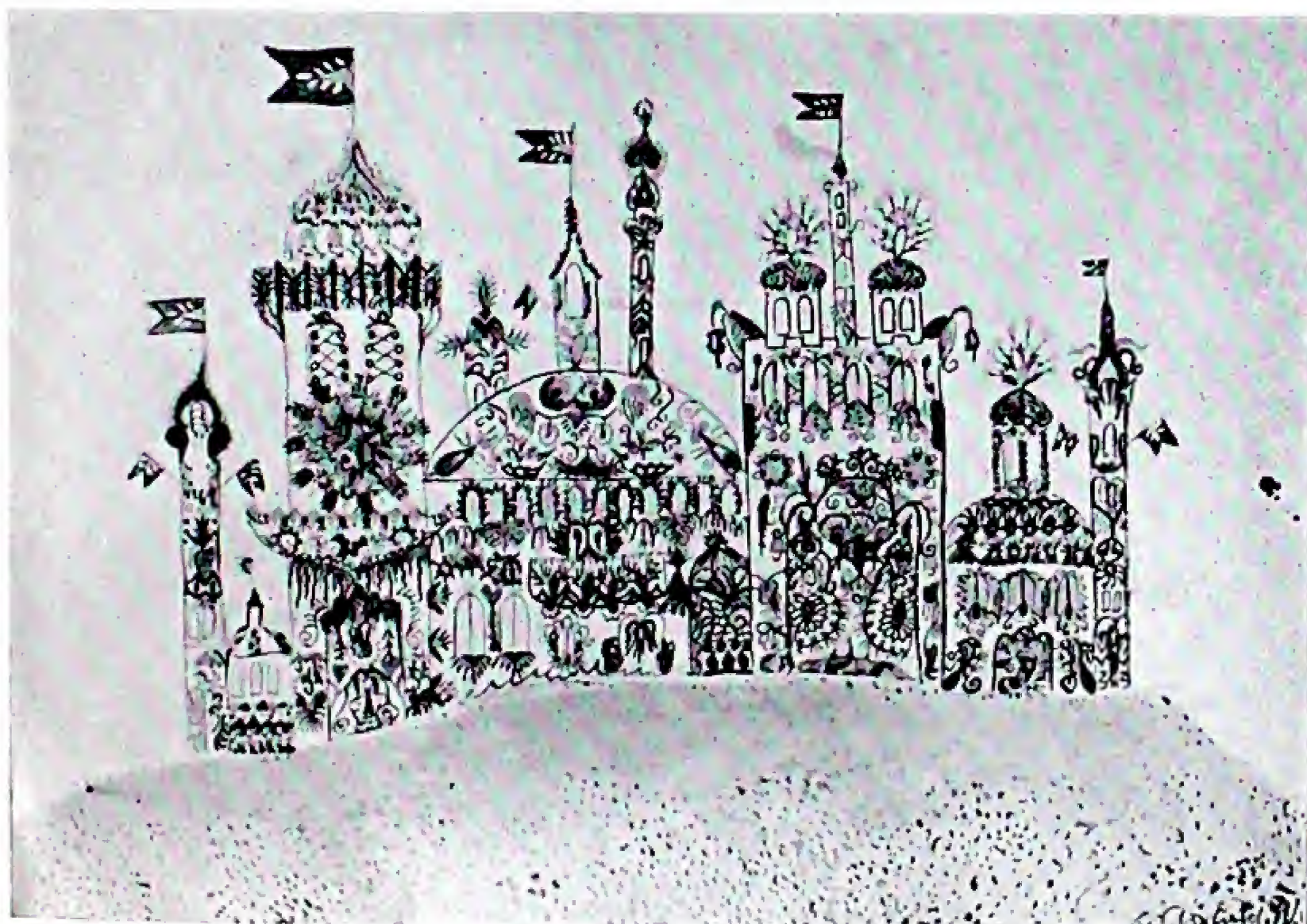


*Mother and Child* by a girl aged 10, Rhodesia





*The Nativity* by Peter Couperus aged 14  
Het Nieuwe Lyceum, Hilversum, Holland  
teacher, Mrs C. Ozinga

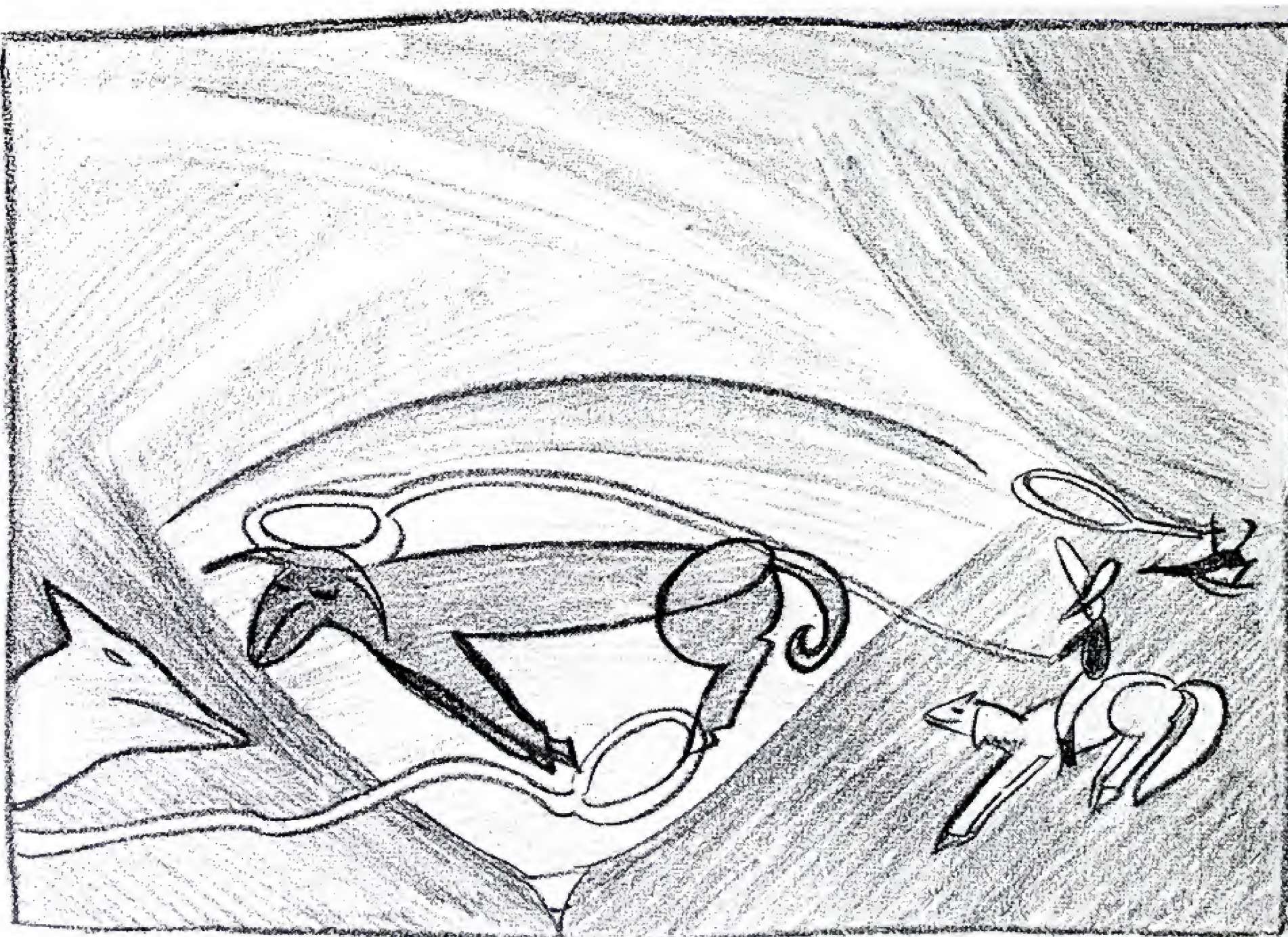


*The Fairy Castle* by Astrid Weidmann aged 12  
Freenschloss, Zürich, Switzerland



*The Stampede* by Ursula Philp aged 8  
Virginia Water Junior School: teacher, Miss Morris

Below: Crayon drawing by Horace Hardy aged 8  
University of Chicago Elementary School: teacher, Jessie Todd







Crayon and pencil drawing by Dragomirescu Mona Lisa, Roumania

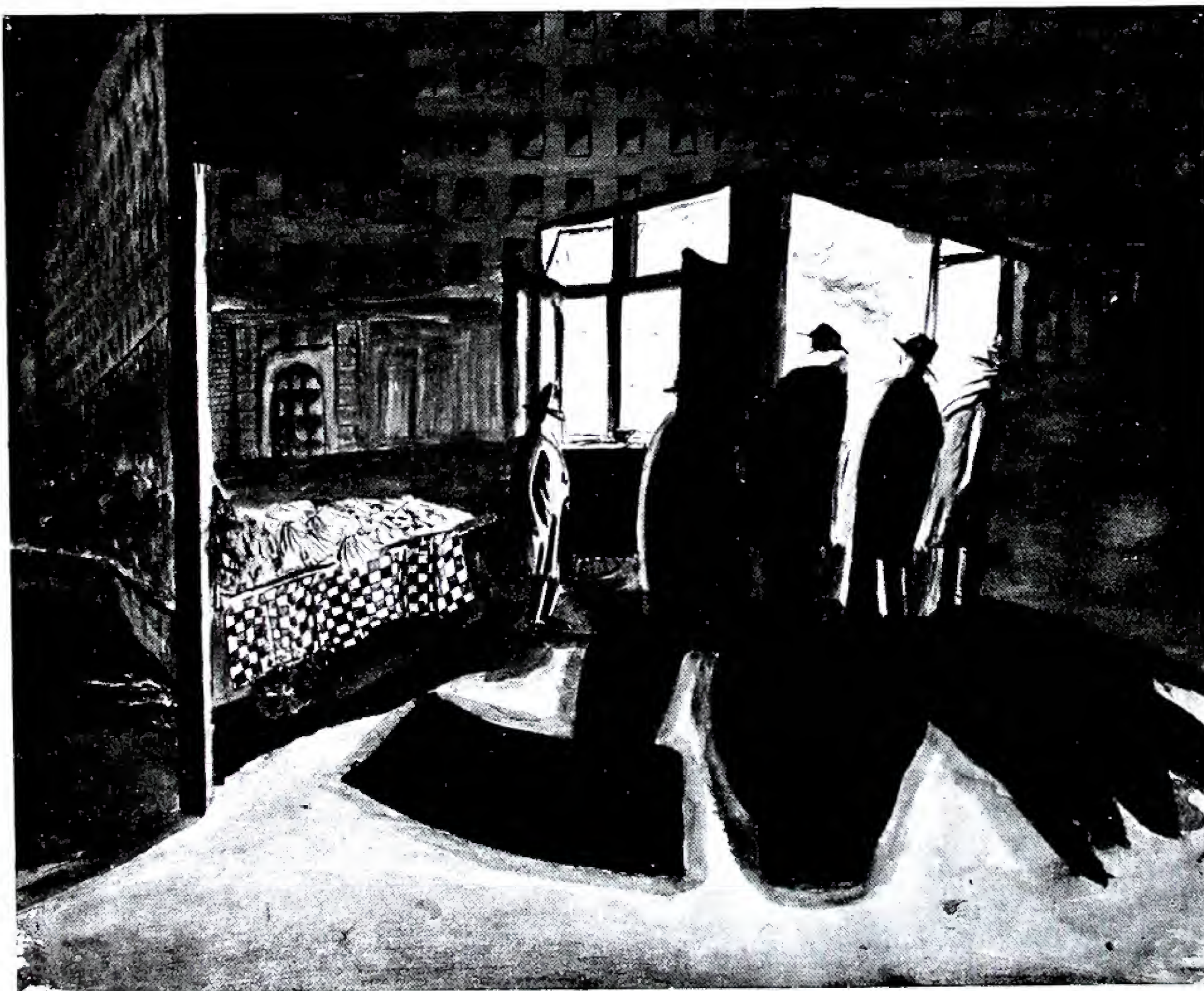
Above: *The Rodeo* by a group of fourth-year pupils  
Dayton Heights Elementary School, Los Angeles  
in connexion with the study of ranch life in California





Above: *The Pied Piper* by Mazine Dandy aged 13, Brandon, Manitoba

Below: *Coffee Stall* by H. B. L. Hough aged 15, Westminster City School  
London: teacher, Mr R. J. Puttick. From a description of a coffee stall lighted up at night







*The Wanderers* by Joan Roberts aged 14  
Junior Art Department, St Martin's  
School of Art, London

*Joy in the Wind* by a child aged 12,  
Walden School, New York



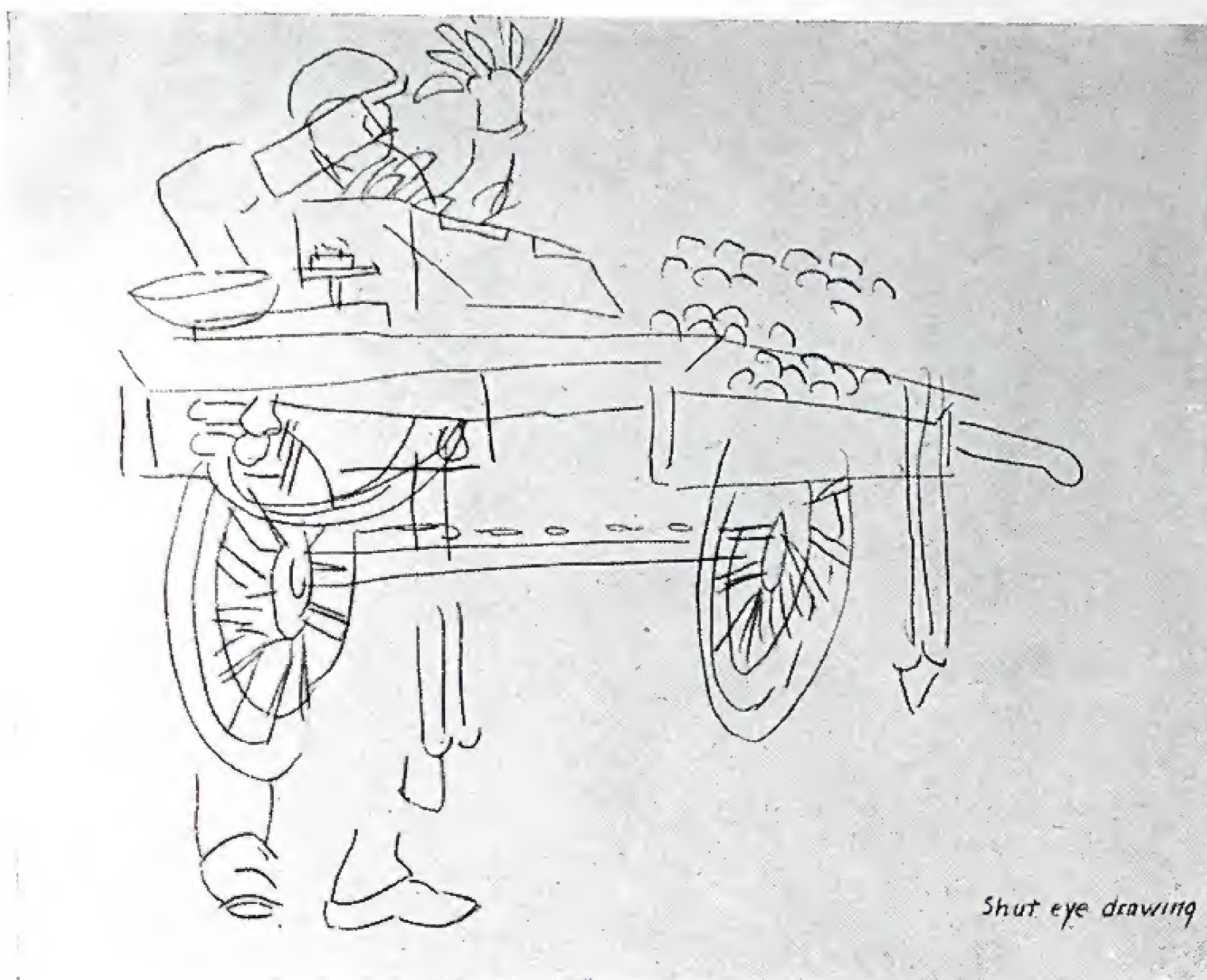


Figure composition by a girl aged 14, Canada

Below: *The Refugees* by R. Waterhouse aged 14  
Bedales School, England: teacher, Mrs Nommie Durrell



Top: Pencil sketch from memory with eyes shut

Above: Pencil and water-colour developed from top sketch  
by P. Wilcox aged 14, Mosely Road Junior School of Arts and Crafts  
Birmingham. The methods followed are those first developed in  
Birmingham by Mr R. Catterson-Smith, the most important feature  
of which is systematic memory training and practice of drawing  
with closed eyes. This practice cultivates a visual attribute  
independent of physical sight—'seeing in the mind's eye'



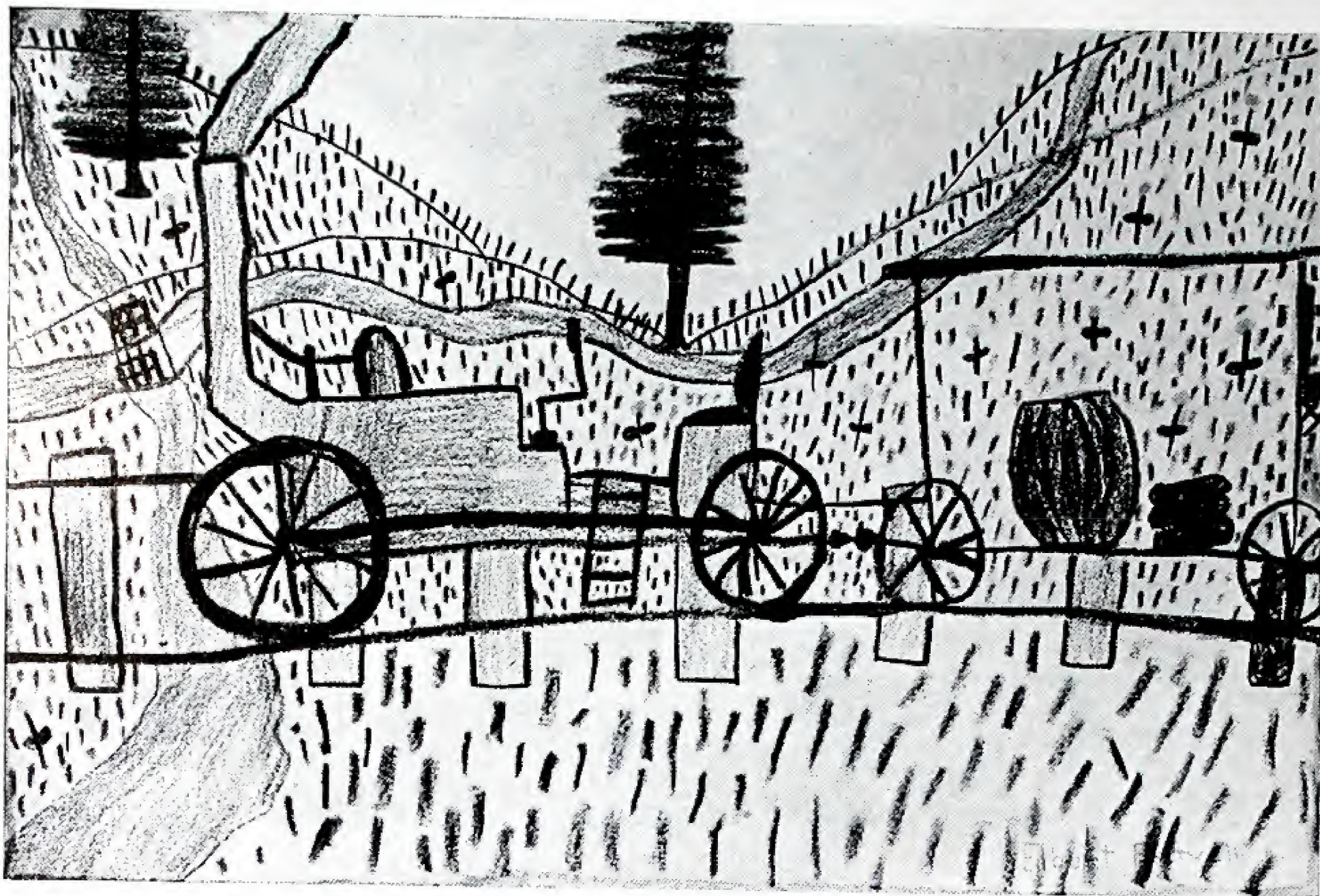


*The Old Lady* by Fritz Huygens aged 15½  
secondary school, The Hague, Holland

Composition by Betty Hadrill aged 15  
Fulham County School, London: teacher, Miss G. Cooper







Crayon drawing by Elbert Fretwell aged 8, Horace Mann School, New York

*Santa and the Pussy Cat* by Jimmy T. aged 5, Kindergarten, Wyoming School, Millburn Public Schools, N.J.: teacher, Miss Isabel Snow; art supervisor, Gail Trowbridge





PICTURE-MAKING INSPIRED  
BY  
EVERYDAY EXPERIENCE

Right: Pencil and crayon drawing by Korsos Erzsebet aged 11  
the work of a peasant child in Hungary



*Woman in Slovakian Costume* by Z. Nozkova aged 12  
Pestalozzianum Collection. The work of a Czechoslovakian  
girl in an elementary school

Left: above and below: Water-colours by Peggy Fogaty aged 10  
and Violet Hutson aged 11  
Hotham Road Girls' School, London  
teacher, Miss N. F. Blunden  
By her description the teacher conveyed a mental picture  
which each pupil interpreted from her imagination





*Farm* by A. L. Oakley aged 11, Beckenham County School for Boys: teacher, A. C. Eccott

*Below: A Snowy Day in Baltimore*

by a child aged 10, William S. Baer Elementary School, Baltimore: teacher, Mr H. Bien







*The Bridge*, 16X20 inches  
by Donald Powell aged 8  
Horace Mann School  
Broadway, New York



*The Street* by Yvonne Lenander aged 13  
the Practising School, Stockholm



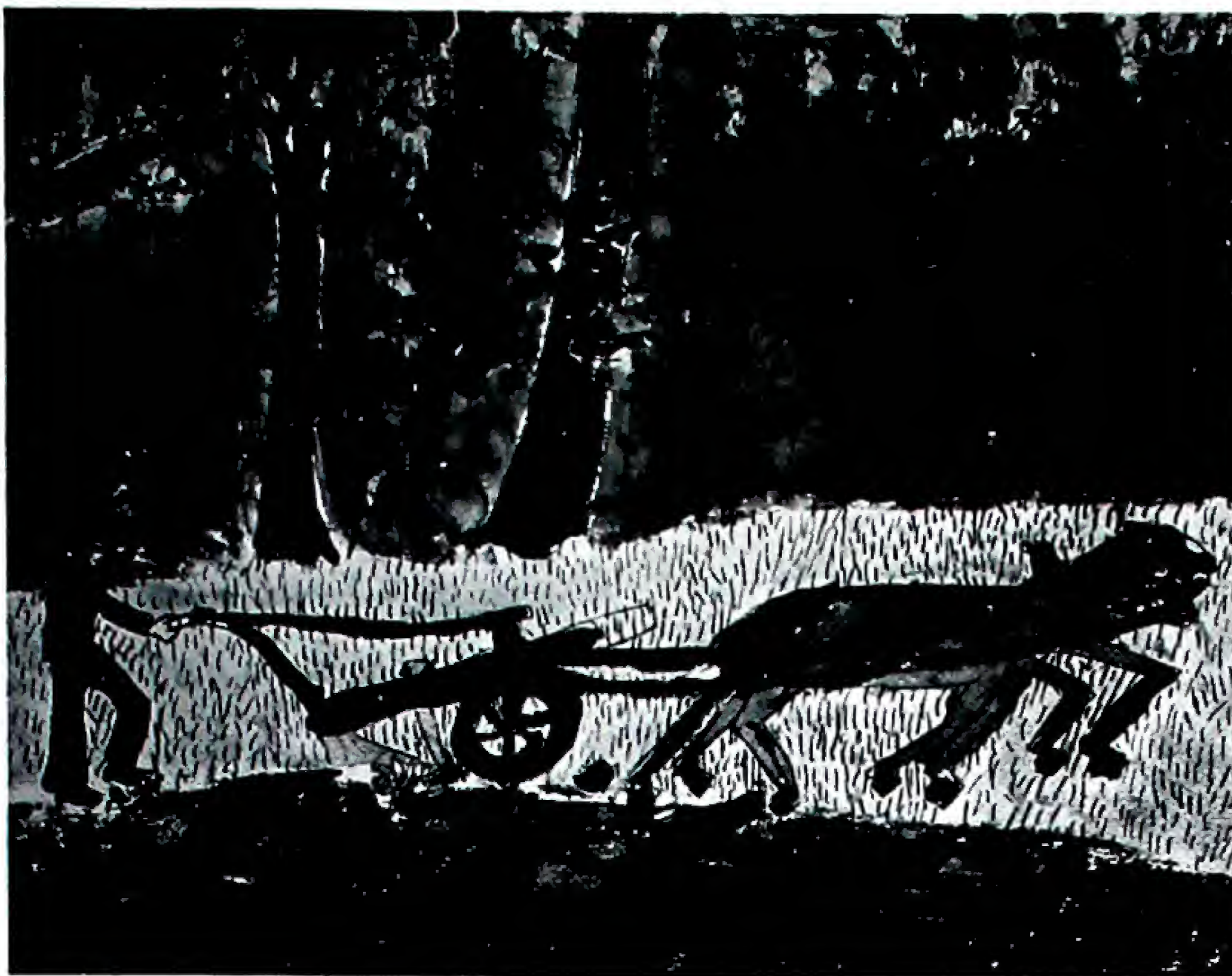


*Railway Station* by W. Linz aged 12, Schillergymnasium, Münster, Westphalia: teacher, R. Nolting



*Gardening in Early Spring* by Lily Sams aged 13, Holland Street P.D. School, Kennington London: teacher, Miss Evelyn Gibbs





*Ploughing* by Charles Laureau aged 10, Collection of Monsieur Pierre Gueguen



Brush drawing by I. Miyakoshi, Japan





*Street Scene* by May Potter aged 14  
Highbury Hill High School: teacher, Miss Nan Youngman  
This painting was made in pen and water-colour  
without help or description from the subject set

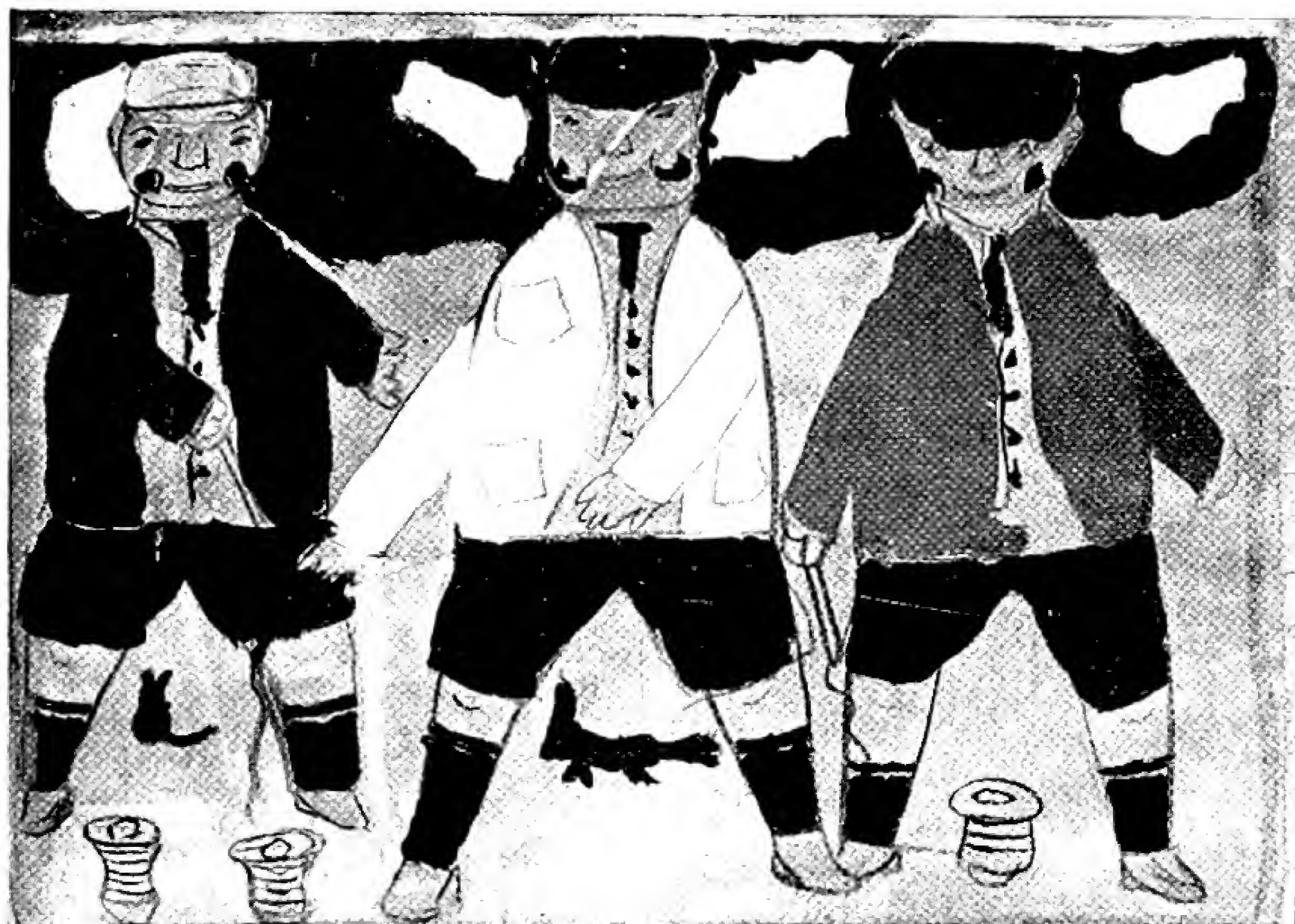
*The Drawing Lesson* by Elisea Pennaloza aged 14  
San Vicente Riva Palacio School, Xochimilco, Mexico  
Pestalozzianum Collection





*Group of Children*  
by Guadalupe Trontosa  
First year at  
Macy Street  
Elementary School  
Los Angeles  
California

Below: Water-colour drawing  
by G. Habich aged 11  
Schillergymnasium, Münster  
Westphalia  
teacher, R. Nolting



*Top Spinning* by Jack Owen aged 9  
St Pancras House Improvement Society, London  
teacher, Mrs Rosalind Eccott

By a pupil in a voluntary class in a very poor district. The children paid a penny for each class, and Jack often brought the baby too, as he could not otherwise have come





*Strawberries and Bananas* by Elizabeth Jane Johnstone aged 5. An example of untutored, unreflected pleasurable experience

Below, left: *Little Red Ridinghood* by Ingeborg Sommer aged 10  
German elementary school: teacher, E. Rurzmann. Pestalozzianum Collection

Below, right: *Sports* by M. Hollman, County School for Boys, Beckenham: teacher, A. C. Eccott

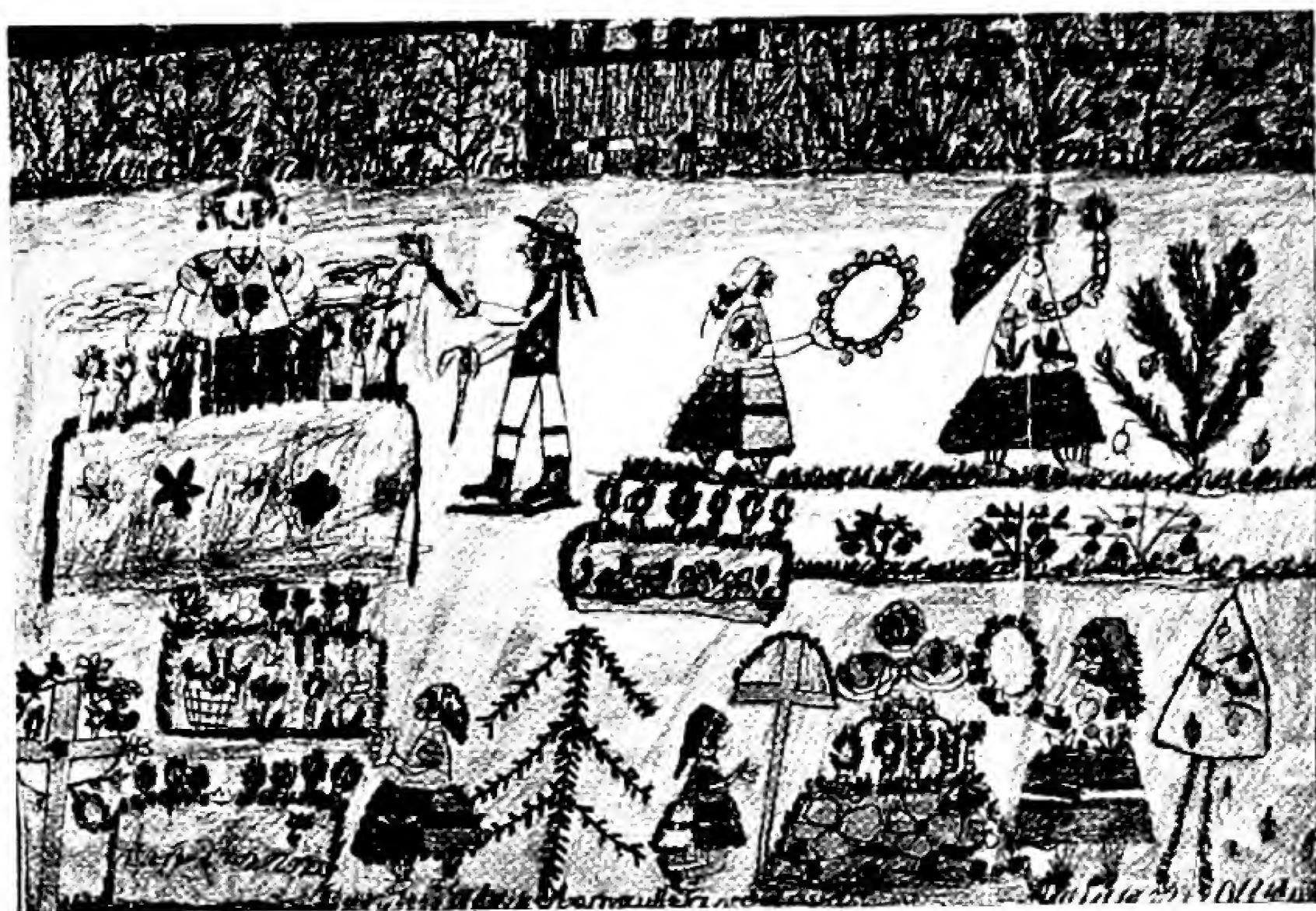






*Landscape* by Jettie Maareen aged 13  
a secondary school, Holland

*In the Churchyard* by Anna Tavodova aged 12, elementary school, Czechoslovakia  
teacher, Stefan Orsula. Pestalozzianum Collection



Bottom: *Im Obstgarten* by Bertha Huben aged 11, a primary school, Zürich: teacher, J. Weidmann







*Candlelight* by Nathan Hart aged 14  
St Martin's School of Art (Junior Art Department), London



Drawing from life by A. Bordiou aged 10: teacher, Miss H. Bosche, Brussels





*Girl Playing with her Dolls* by Stella Shirley aged 12  
Buckingham Gate Central School, London: teacher, Miss N. Gibbs

Below: Crayon drawing by H. Takahashi, Japan



Below: *Imi Garden* by a boy aged 9, Vienna elementary school



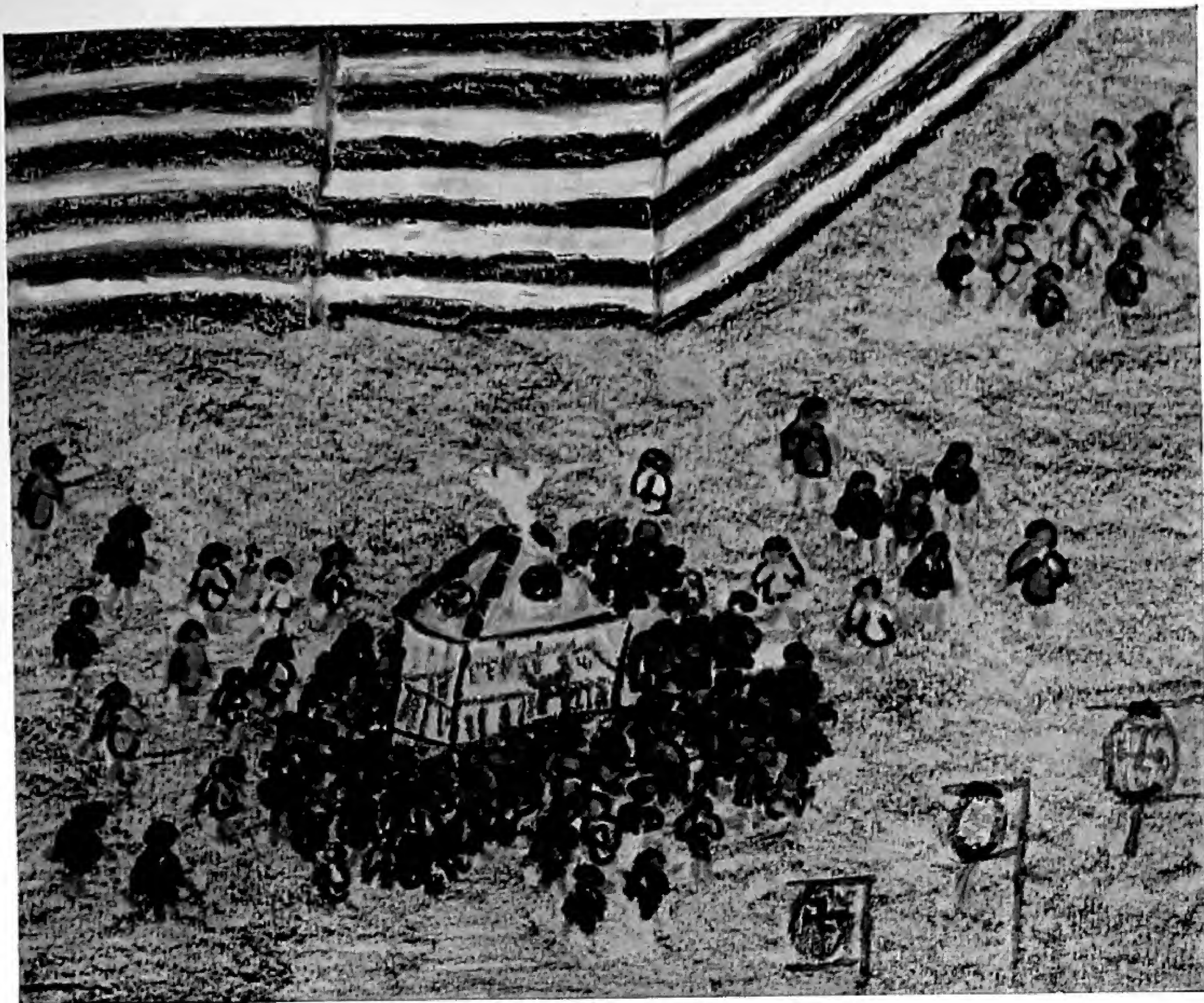




Above: Three brush  
drawings  
by Eileen Wainwright  
aged 12  
Doris Lees aged 12  
and May Cook aged 14  
Holland Street P.D. School  
Kennington, London  
teacher, Miss Evelyn Gibbs  
Painted from life in about 15  
minutes

*The Orphanage of Domusnovas,  
Sardinia*  
by A. Galleppini aged 13,  
Italy





*Portable Shrine at the Festival* by Tanaka-Kayoko aged 8  
Seishi Primary School, Hongo Ward, Tokyo

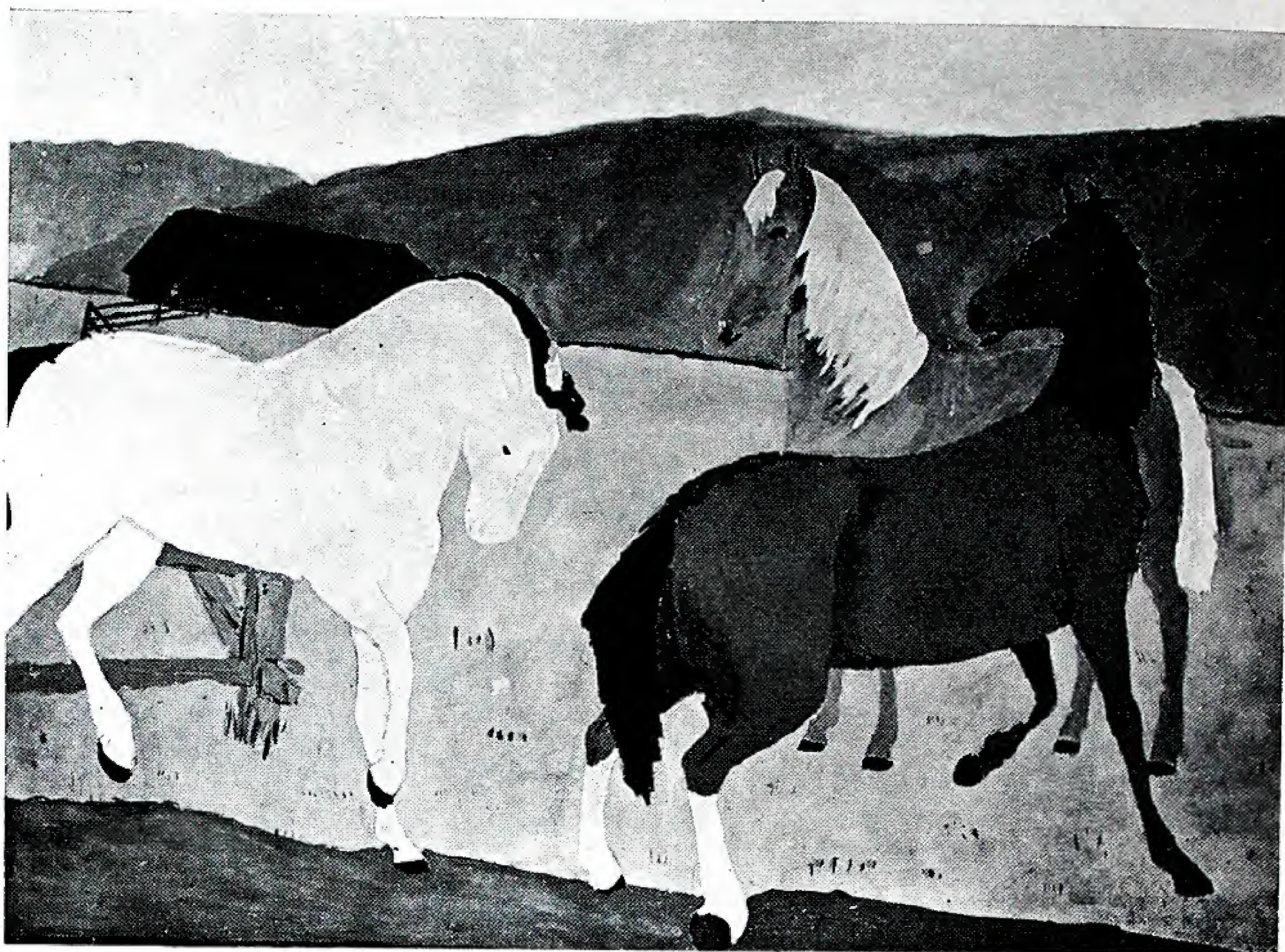
Right: *Out with Mother* by Miki Masako aged 9  
Negishi Primary School, Tokyo



Above: Drawing in pencil and crayons by Garcia Castellon aged 13, Spain



*Horses* by Jane Miessner aged 15  
 Millburn Public Schools, N.J.  
 instructor, Donna Tebay  
 art supervisor, Gail Trowbridge

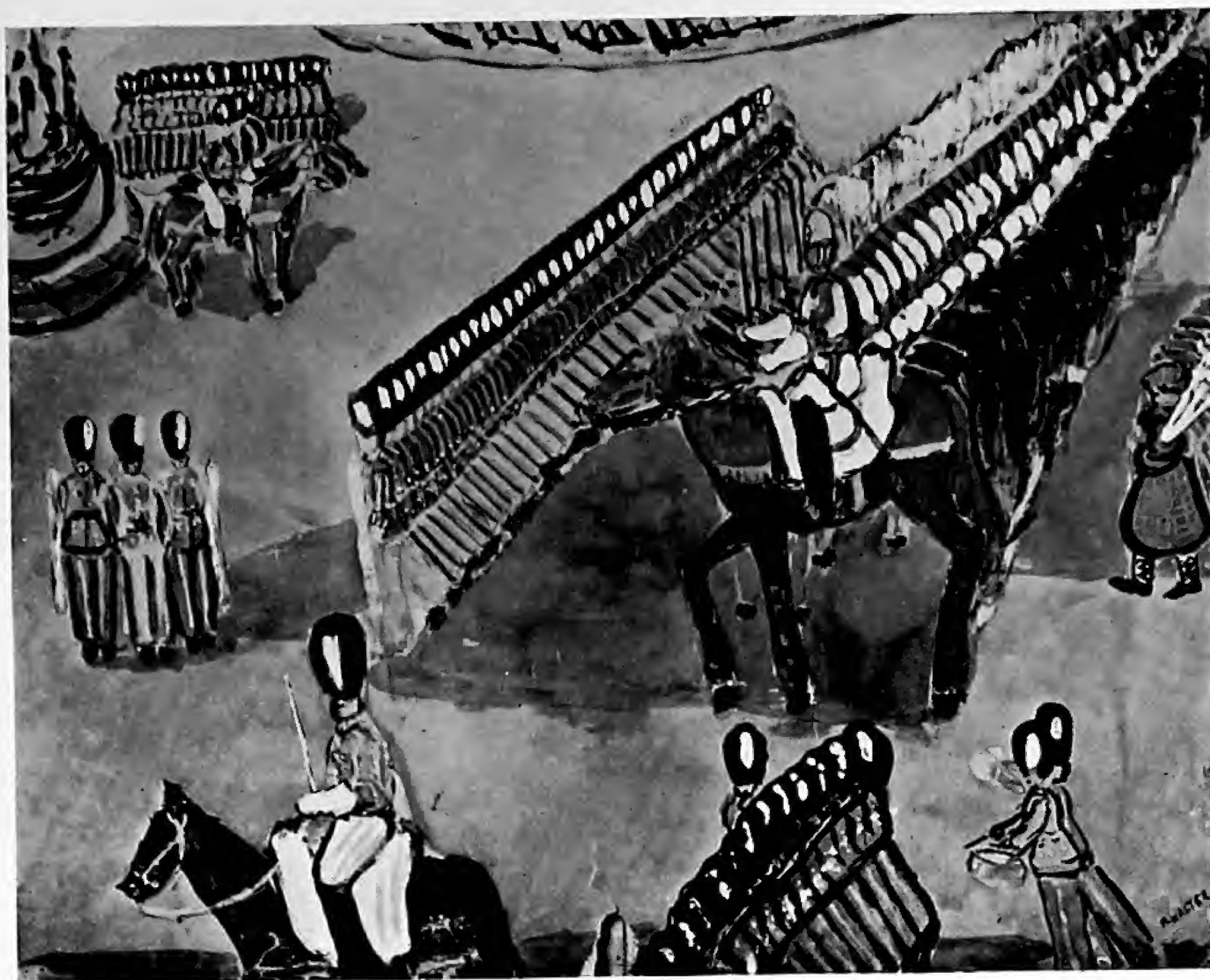


*At the Races*  
 by Rebecca Glass aged 15  
 Forest Park High School, Baltimore  
 teacher, Miss Nora Brainare





*The Victory Parade*  
by R. Walter aged 12  
Creek Road Secondary  
Modern School, London  
teacher, Mr Brown



Black crayon drawing  
on tinted paper  
by Charlotte Cummins aged 9  
University of Chicago  
Elementary School  
teacher, Jessie Todd

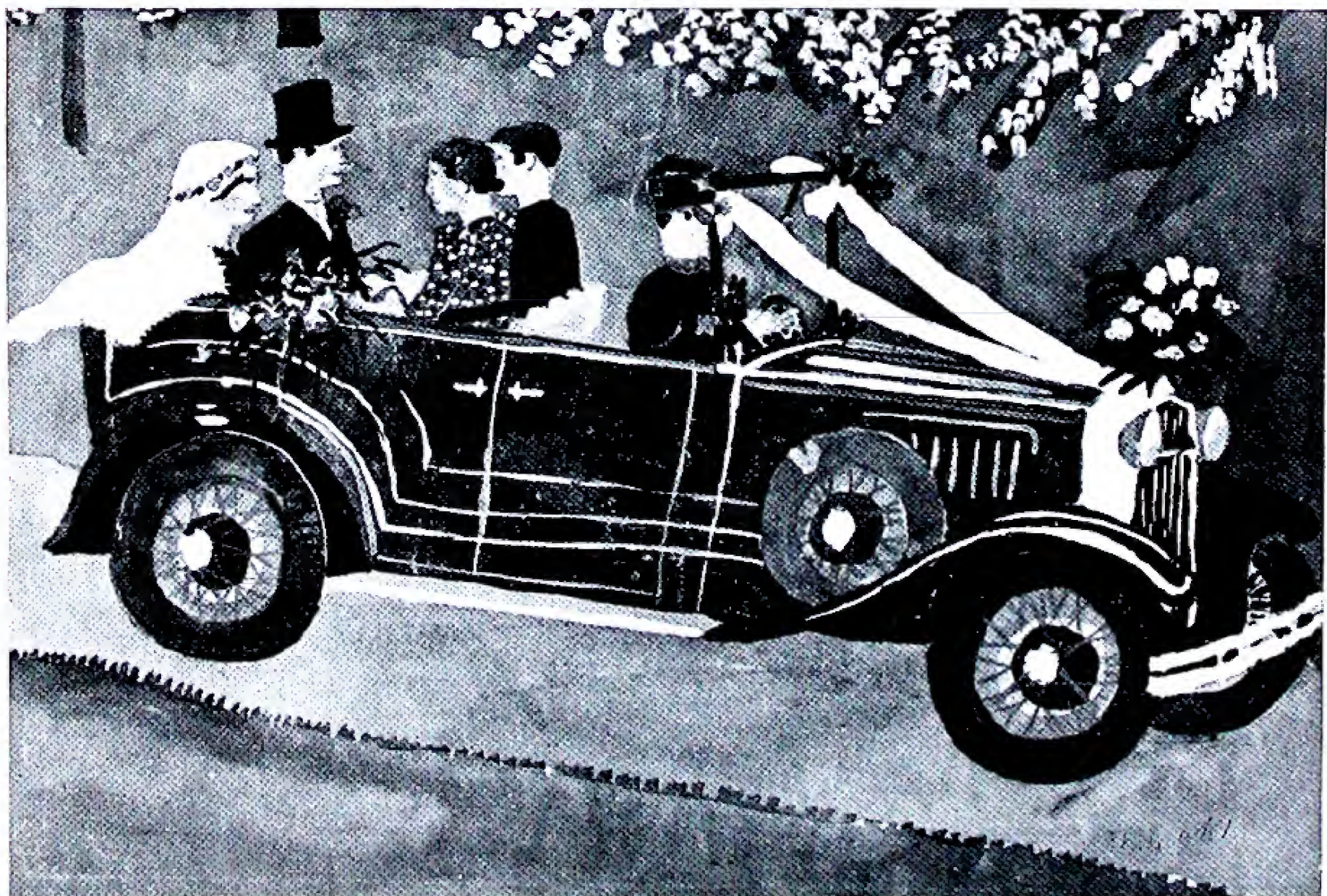






*Two Cats* by P. Cunningham aged 11, Ackmar Road Secondary School, London  
teacher, Mr L. F. Tuckett.

*The Wedding* by Thomas Vassella aged 12, primary school, Switzerland: teacher, M. Hopmann







*Fire* by Jan Pivoluska, Czechoslovakia: teacher, Vladimir Voda. Pestalozzianum Collection

*Les Sylphides* by Betty Stanes aged 14, Highbury Hill High School, London: teacher, Miss Nan Youngman



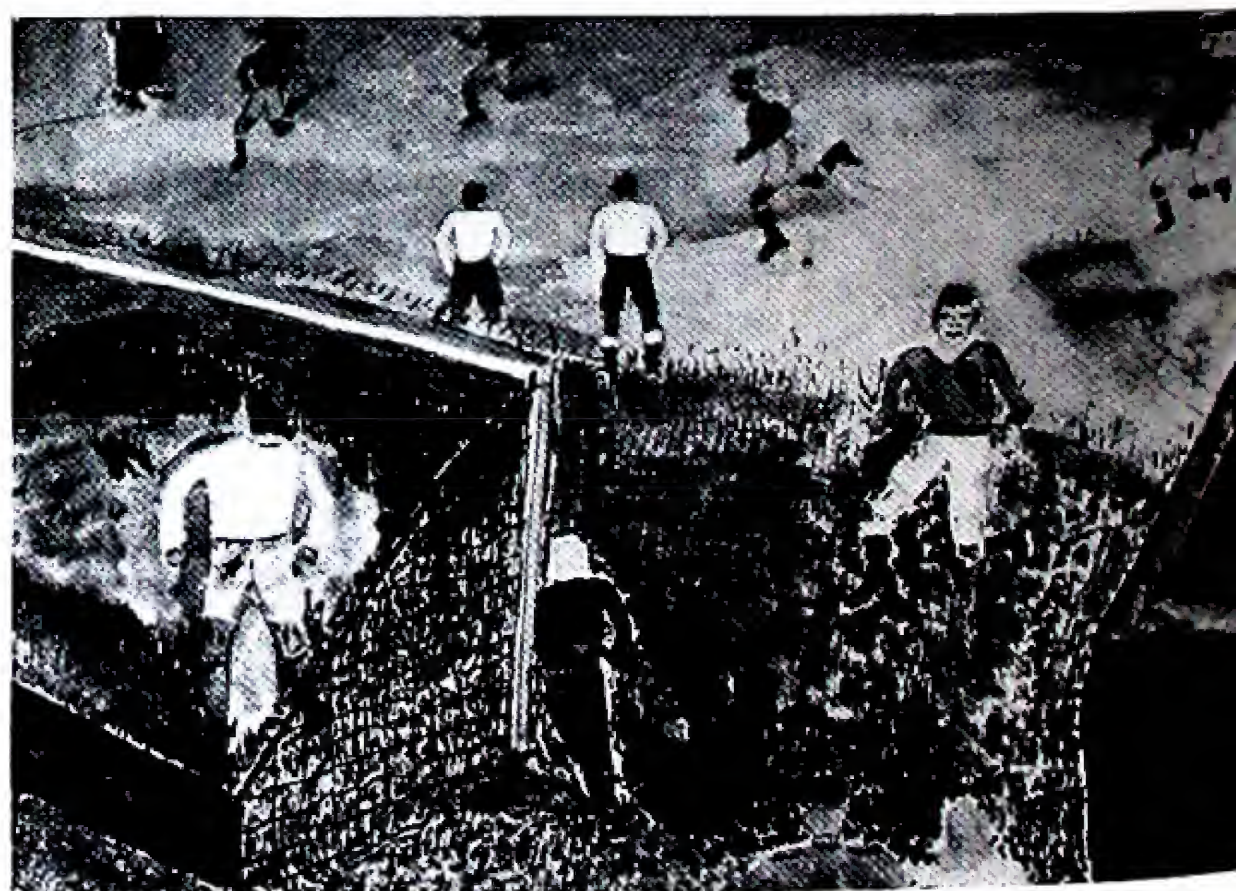




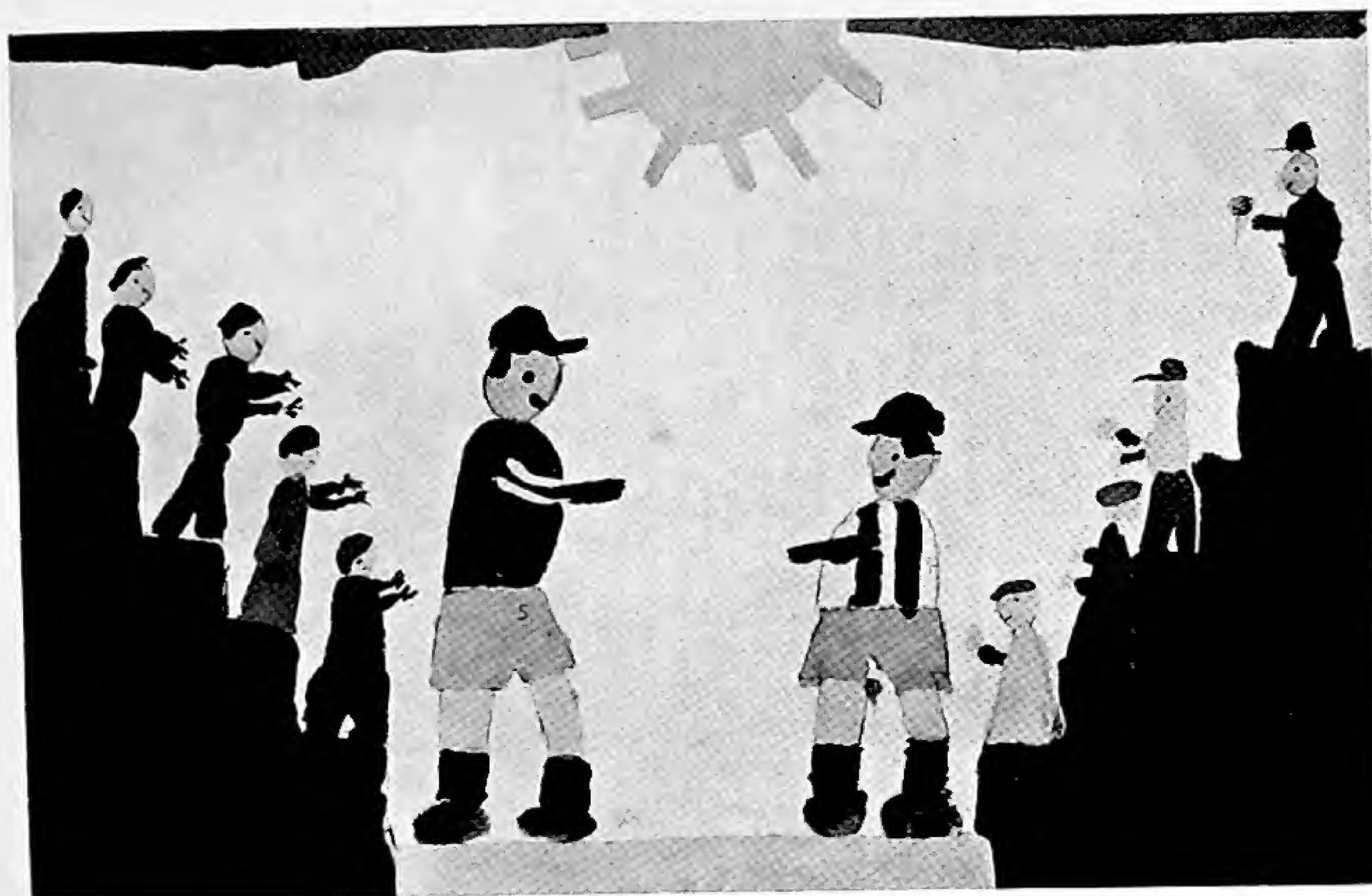
Top: *In the Workshop* by Anastasia Pytlewska  
Polish State School  
teacher, Boleslau  
Pestalozzianum Collection

Above: Water-colour by J. A. G. Benson  
Westminster School, London  
teacher, Mr A. S. H. Mills

Right: *The Match* by Jan Roosenboom aged 15  
grammar school, The Hague, Holland  
teacher, H. Voskuyl







*The Match* by Warren Wolfe aged 6, Grade 1, Bronxville Public School  
Bronxville, New York: teacher, V. Lignell

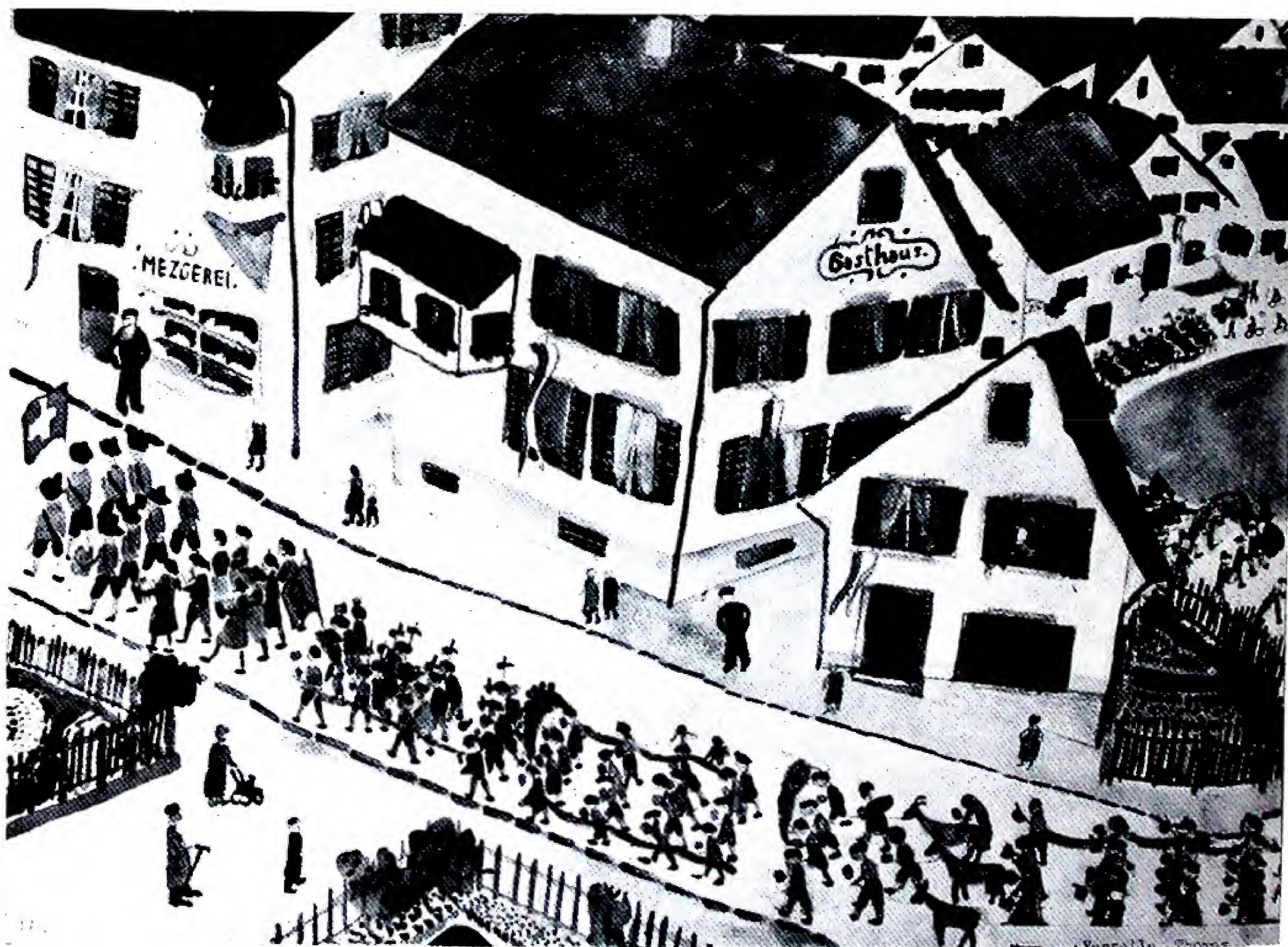
Top: Water-colour drawing in bright reds and blues combined with softer colours  
by a boy aged 10, Walden School, West 88th Street, New York City



*Am Bahnhof*  
by Annelies Muller aged 12  
primary school, Zürich  
teacher, A. Surber



*Kinderumsug*  
by Thomas Vassella aged 12  
primary school, Switzerland  
teacher, F. Hofmann







*Afternoon in the Park* by Rosie Quaife aged 12, Holland Street P.D. School, Kennington, London  
 teacher, Miss Evelyn Gibbs  
 An illustration to a short poem on 'Peace' written by the child herself as a parody on a poem entitled  
 'Noise'. Time taken, about 3 hours

Below, left: *The Seaside* by R. Walter, Creek Road Secondary Modern School, London

Below, right: Line drawing by Wilhelmina Johanna Maria Lybrink aged 13, secondary school, Holland







*Clown's Head* by John Downing aged 12  
Buckingham Gate Central School, London  
teacher, Miss Nora Gibbs  
The children were encouraged to tackle  
the problem of painting a face, and  
were told that the head must fill the  
given space

Right: *The Dance* by Jet Reitsma aged 13  
a secondary school, Holland





*Clowns in a Tent*  
by David Llewellyn aged 8  
Virginia Water Junior School  
teacher, Miss Morris



*The Fair* by Dorothy Sudell  
aged 14, Junior Art Department  
Kingston School of Art



*The Dance* by Marietze Van Issel aged 14  
a grammar school, Holland Collection of B. Merema





*The Family Argument* by Vita Avegael aged 15  
Highbury Hill High School, London: teacher, Miss Nan Youngman

Top: *The First Day of Term* by Margaret Dixon aged 16  
Northampton School for Girls: teacher, Miss Studer

Left: *At Home* by P. Cocksedge aged 14, Ackmar Road Secondary  
School for Boys, London: teacher, Mr L. F. Tuckett





*Street Scene at Night* by H. Thornton aged 14  
Wandsworth Secondary Grammar School, London

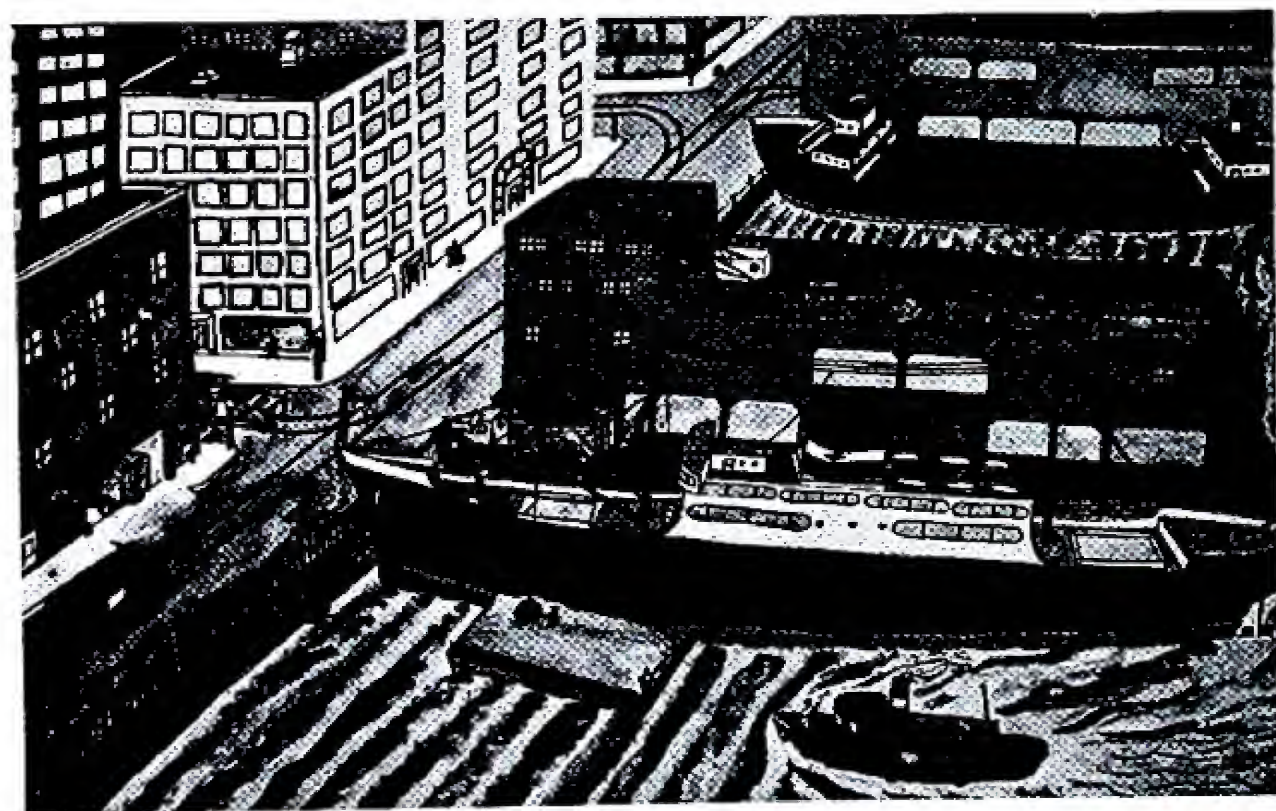
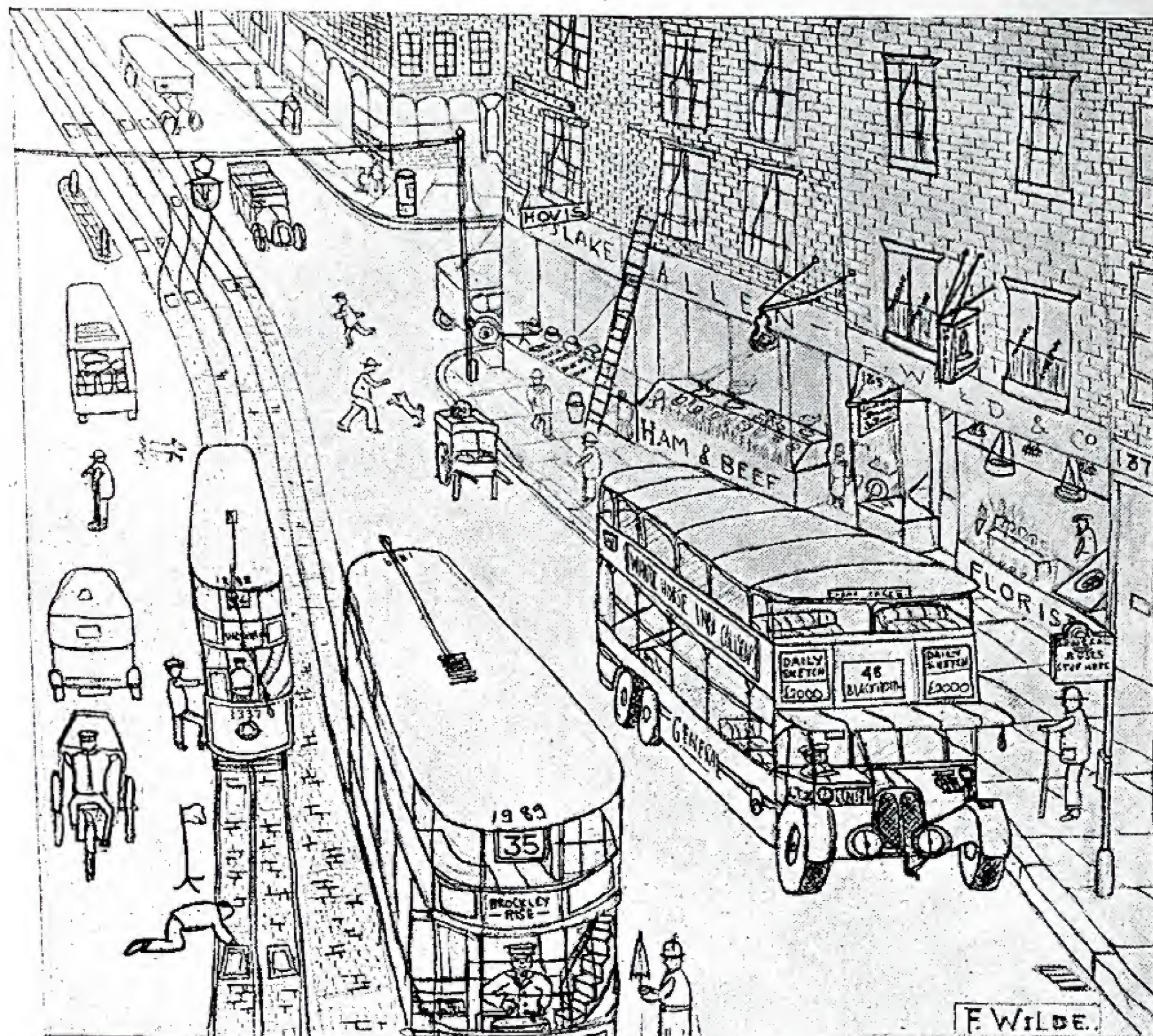
*Winter Sport* by David Lehman aged 13  
Gwynns Fall Park Junior High School, Baltimore  
teacher, Miss Helen Brainare



*Summer Camp* by a child aged 15  
Forest Park High School, Baltimore  
teacher, Miss Nora Brainare

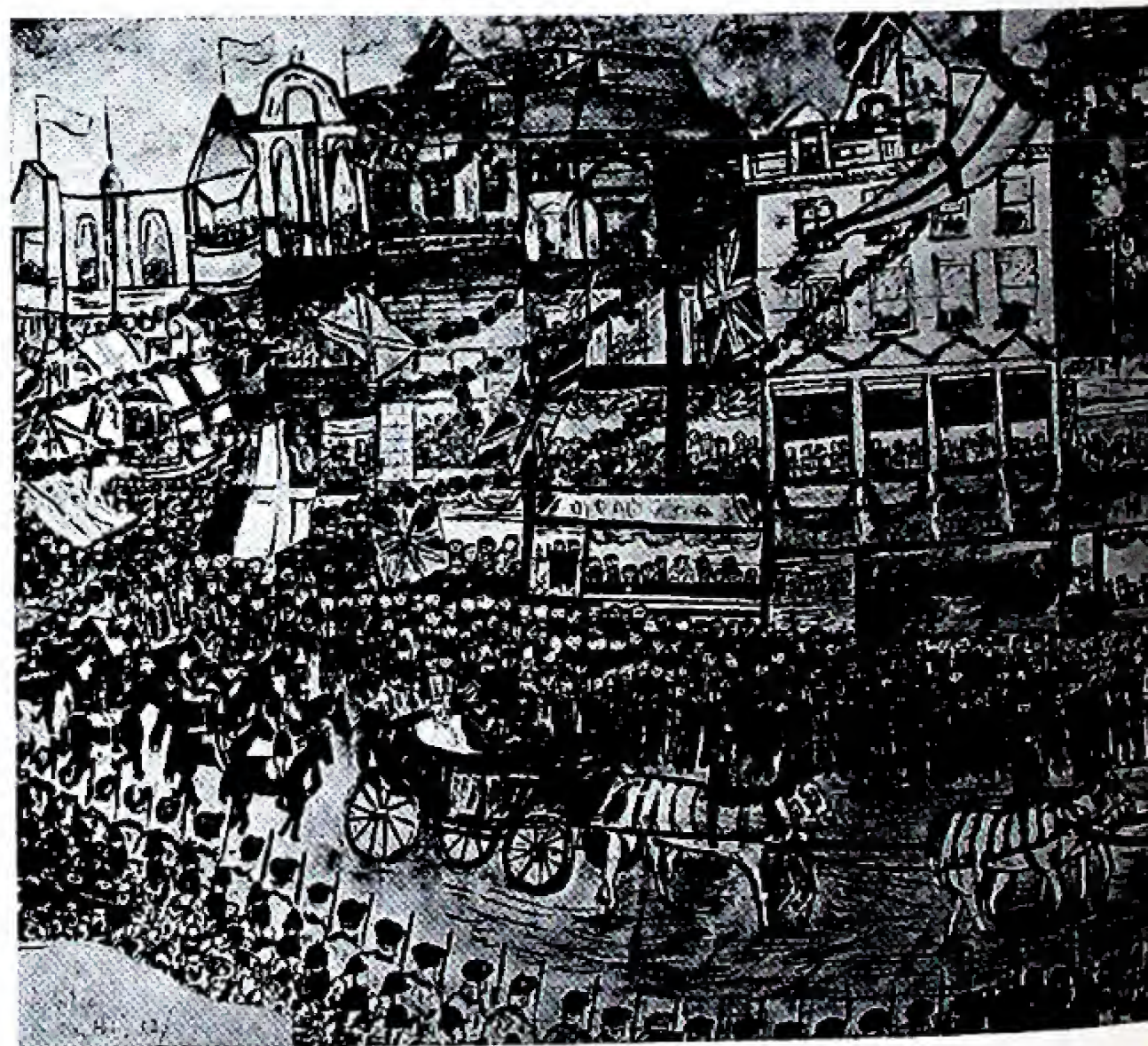


*New Cross Gate* by F. Wilde aged 15, Aske's Hatcham Boys' School  
 New Cross, London: teacher, S. S. Collins. Drawing from memory  
 the scene as observed from the artist's bedroom window

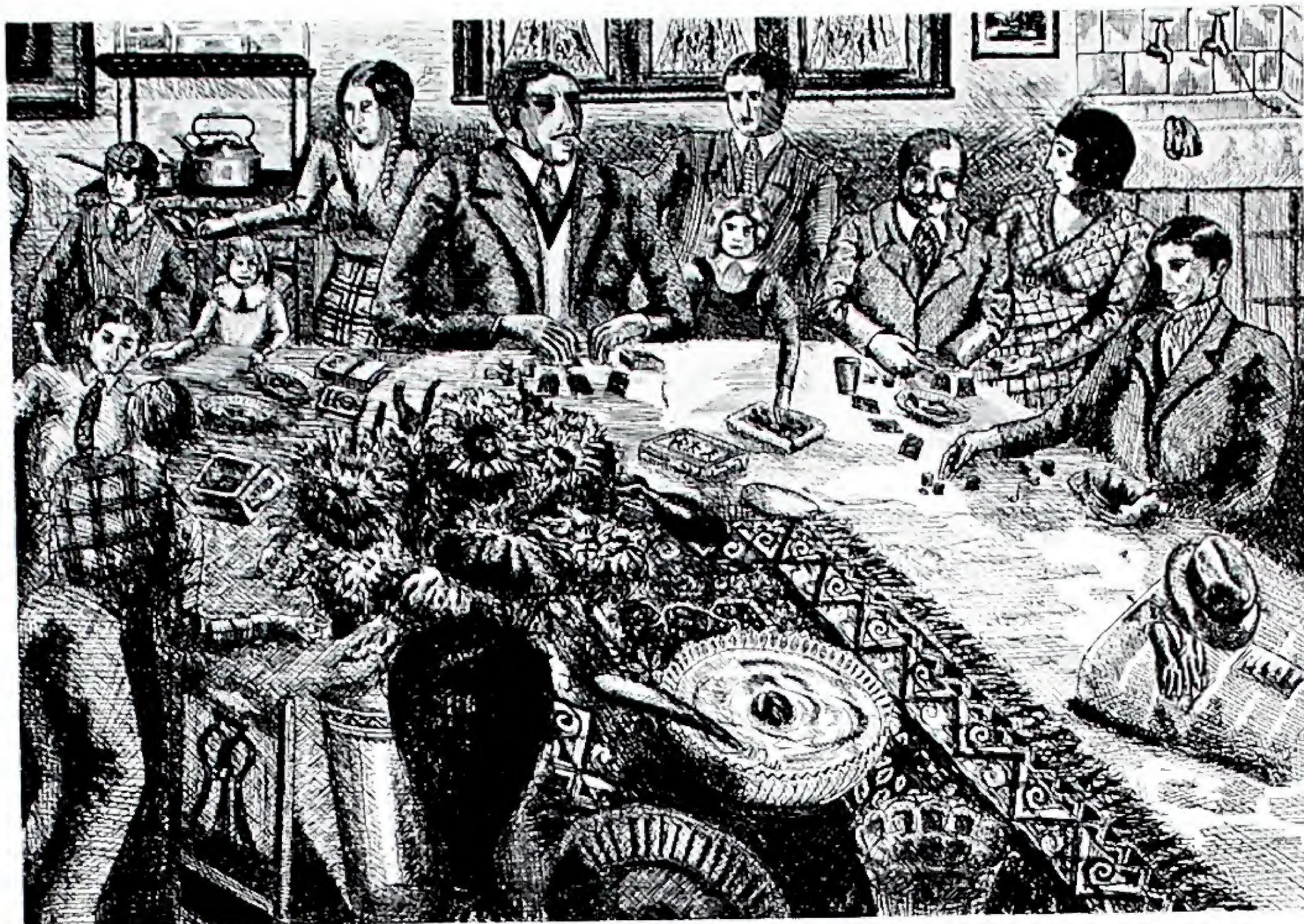


*Port of Baltimore* by Bernard Tompkin aged 14  
 Roland Park Junior High School, Baltimore

*Jubilee* by Audrey Hill aged 12  
 Highbury Hill High School, London  
 teacher, Miss Nan Youngman







*A Family Group* by B. Oskotsky aged 15, Junior Art Department  
St Martin's School of Art, London  
Junior art scholars are talented boys and girls aged 12-16.  
In junior art departments art teaching is combined  
with a continuation of the pupils' general education during a course of  
three years. Below: *The Fairy Princess at the Font* by Brita Sjöberg, Sweden







*The Opera* by Inger Sundberg aged 14  
Solna Secondary School, Sweden  
teacher, Lilian Anshelm

*La Kermesse* by a child aged 14  
Athenée Royal de Bruxelles  
teacher, Paul Montfort



*Entry of the Allies into Brussels*  
by Victor AcWayter aged 12  
Athenée Royal de Bruxelles  
teacher, Paul Montfort





*The Wedding* and, below, *The Film Star* by Mary M. Clarke aged 15, Junior Art School, Woolwich Polytechnic, London  
teacher, Mr Buckley







*Before the Match* by Eileen Everett aged 15  
Junior Art Department, Kingston School of Art



*The Storm* by a girl aged 13  
Highbury Hill High School, London  
teacher, Miss Nan Youngman



*The Market* by N. L. Thompson aged 15  
Fulham County Grammar School, London  
teacher, Miss Cooper





*Practice Period* by Joan Tekiris aged 15  
Forest Park High School, Baltimore  
teacher, Miss Nora Brainare



*Fishing Village*  
by Beryl Maries aged 13  
Central School for Girls, Cambridge  
teacher, M. Hall



*Landscape* by Haite Luneman aged 12  
a secondary school, The Hague, Holland





*Landscape* by Jan Gertenbach aged 14  
a secondary school, Holland



*Riverside Park in Winter*  
by Doris Smith aged 14  
Clifton Park High School, Baltimore  
teacher, Miss Antoinette Ritter



*Recollection of The Sculpture Exhibition, Battersea Park*  
by Brian Slack aged 14  
Bermondsey Central School, London





Common objects drawn by a girl aged 12  
a secondary school for girls, London

## STILL-LIFE PAINTING



Above: *Harvest Group* by a boy aged 16  
a public school, England



Still-life group by a boy aged 13  
secondary school for boys, London

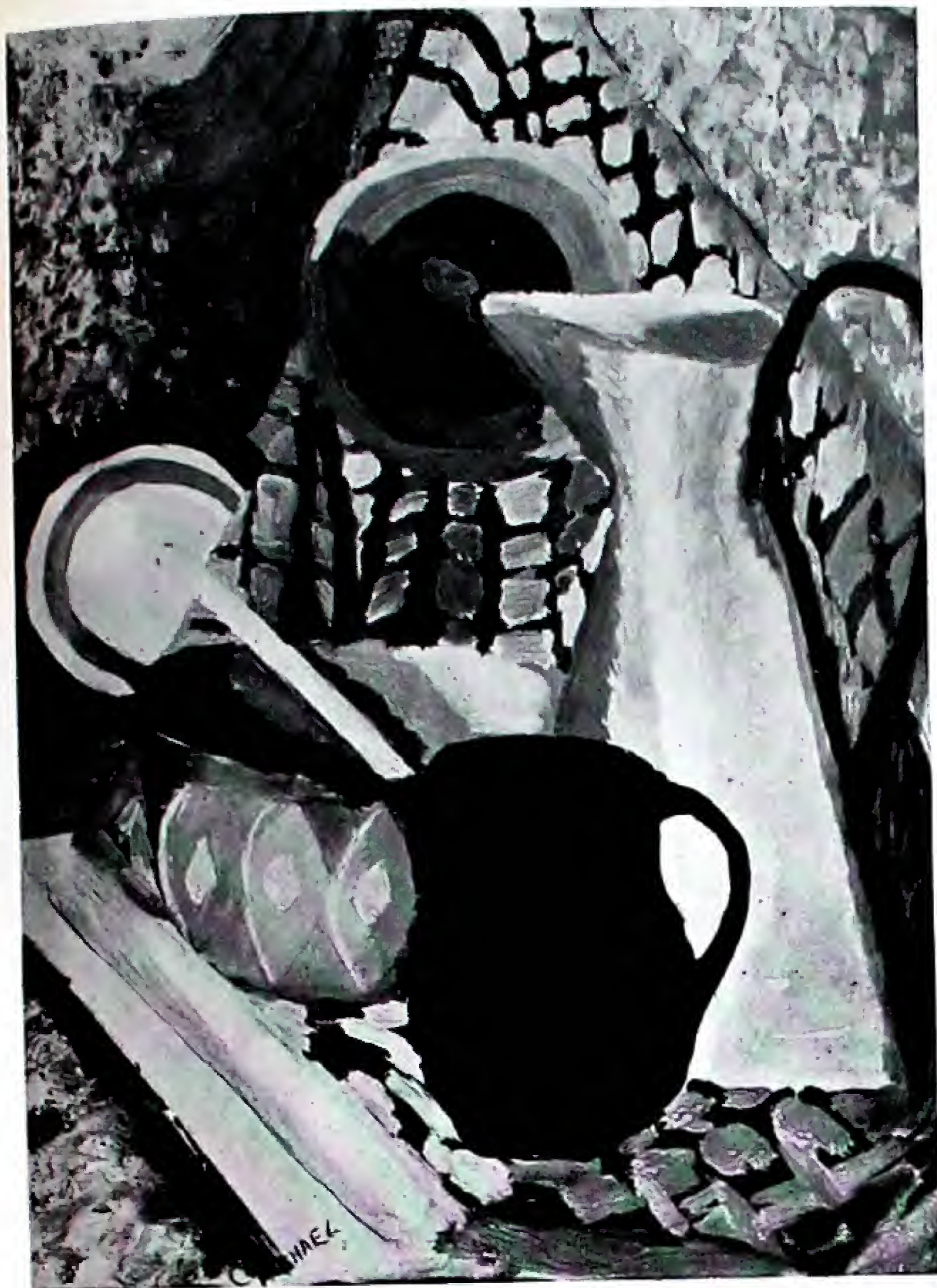




*Bowl of Flowers* by Barbara Dorf aged 8  
North London Collegiate School: teacher, Miss Martin

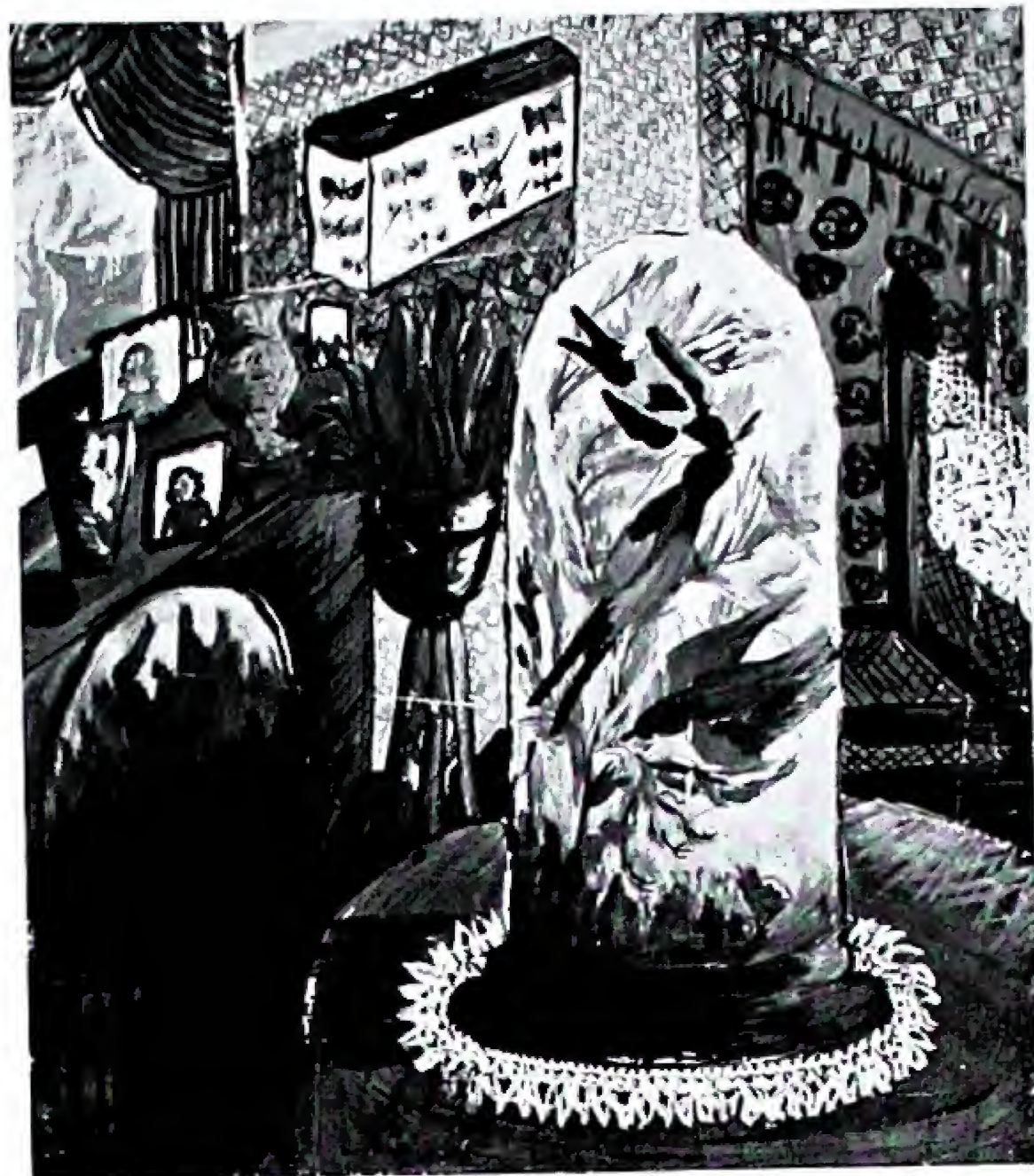
*Spring Tulips* by Charles Leach aged 14  
Clifton Park Junior High School, Baltimore  
teacher, Mrs Florence Zavadil





Still-life by C. Michael aged 16  
 Fulham County Secondary School, London  
 teacher, Miss G. Cooper

Below: *Victorian Group* composed round case of birds  
 by a girl aged 14  
 Highbury Hill High School, London  
 teacher, Miss Nan Youngman



Still-life  
 by T. Yamanaka  
 aged 12, Japan  
 In Japan  
 the ancient tradition is still alive





Still-life by Cynthia Manns aged 16  
Bedales School, England  
teacher, Mrs Nommie Durrell

Still-life by G. Hams aged 15  
secondary technical school  
Central School of Arts and Crafts, London





Still-life by Sten Elffors aged 13  
Solna Secondary School, Sweden: teacher, Lilian Anshelm



Below: Still-life arranged and painted by Pamela Riva aged 14  
Fulham County Secondary School, London: teacher, Miss G. Davis



Below: *Flowers* by Jack ter Hegde aged 13  
a secondary high school, Holland







Self-portrait by Edward Saunders aged 12  
Millbank Senior Boys' School, London  
teacher, Lyall Watson  
Showing development towards solidity of form



Above: Portrait painted from life  
in fifteen minutes by Eileen Mills  
aged 12, Holland Street P.D. School  
Kennington, London: teacher, Miss E. Gibbs





## PORTRAIT PAINTING

Opposite page: *Anger* by Stuart Moore aged 10  
 teacher, Miss M. Clarke  
 Mainly in yellow and black

Opposite page, below: Portrait painted from life  
 in fifteen minutes by Pattie Jones aged 11  
 Peterborough P.D. School, Fulham, London  
 teacher, Miss Evelyn Gibbs

Below: *Violet* by Muriel aged 9  
 Campden Hill St George's (J.M.) School  
 London: teacher, Miss J. Clifton



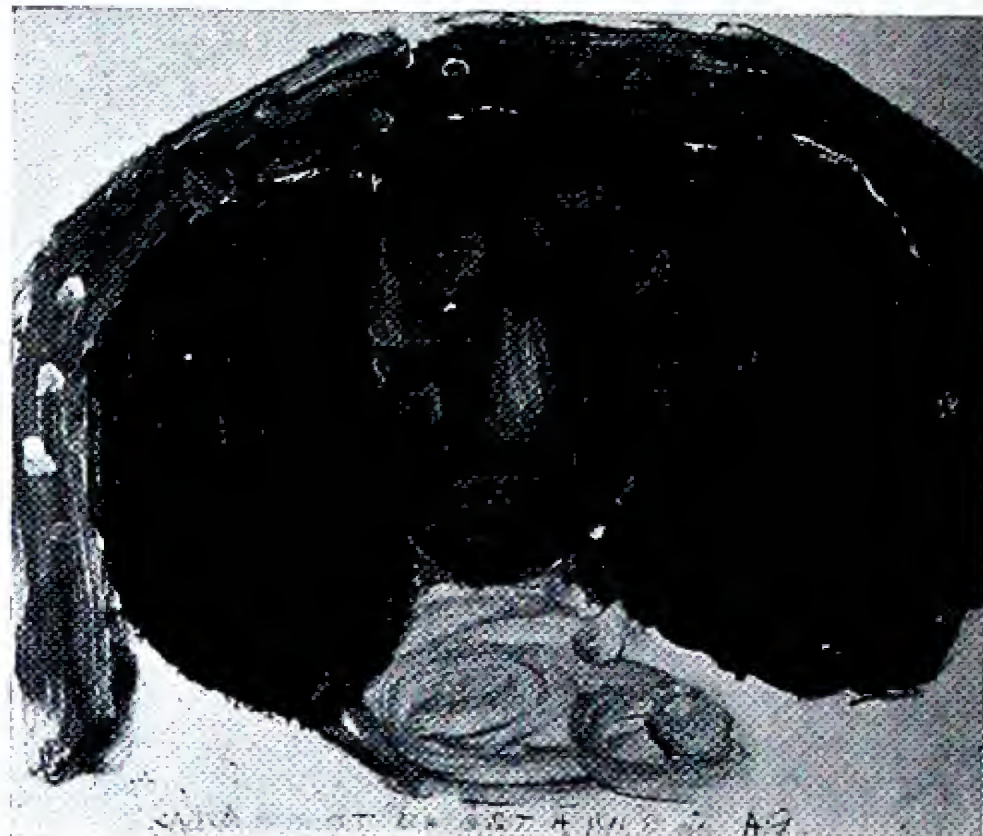
Above: *Porter* by Wenzel (girl) aged 13  
 Josef Ettel School of Vienna. Pestalozzianum Collection





Portrait by R. Cobb aged 13  
Ackmar Road Secondary School, London  
teacher, Mr L. F. Tuckett

*Gipsy woman* by Margot Jagstom aged 8  
Practising School, Stockholm



*Portrait of the Princess*  
by Marianna Arthur aged 10, Sweden







Portrait by Ivy Billings aged 11  
Campden Hill St George's (J.M.) School, London  
teacher, Miss J. Clifton



Above, right  
Self-portrait by Fiona Haslam aged 11  
Umtali Junior School, Rhodesia

Right: Self-portrait by Florence Slater aged 9  
Campden Hill St George's (J.M.) School  
London: teacher, Miss J. Clifton





Left: Portrait of a woman  
and below: Portrait from imagination  
both by Ninon Haberjahn aged 10  
a primary school, Geneva



*Portrait of Vera* by Margaret Edwards aged 14  
Brixton Central Secondary School, London



*Portrait of a Schoolfellow*  
by Anna-Britta Johansson  
aged 14  
Jndals Elementary School  
Stockholm  
teacher, Ebbe Albjorn



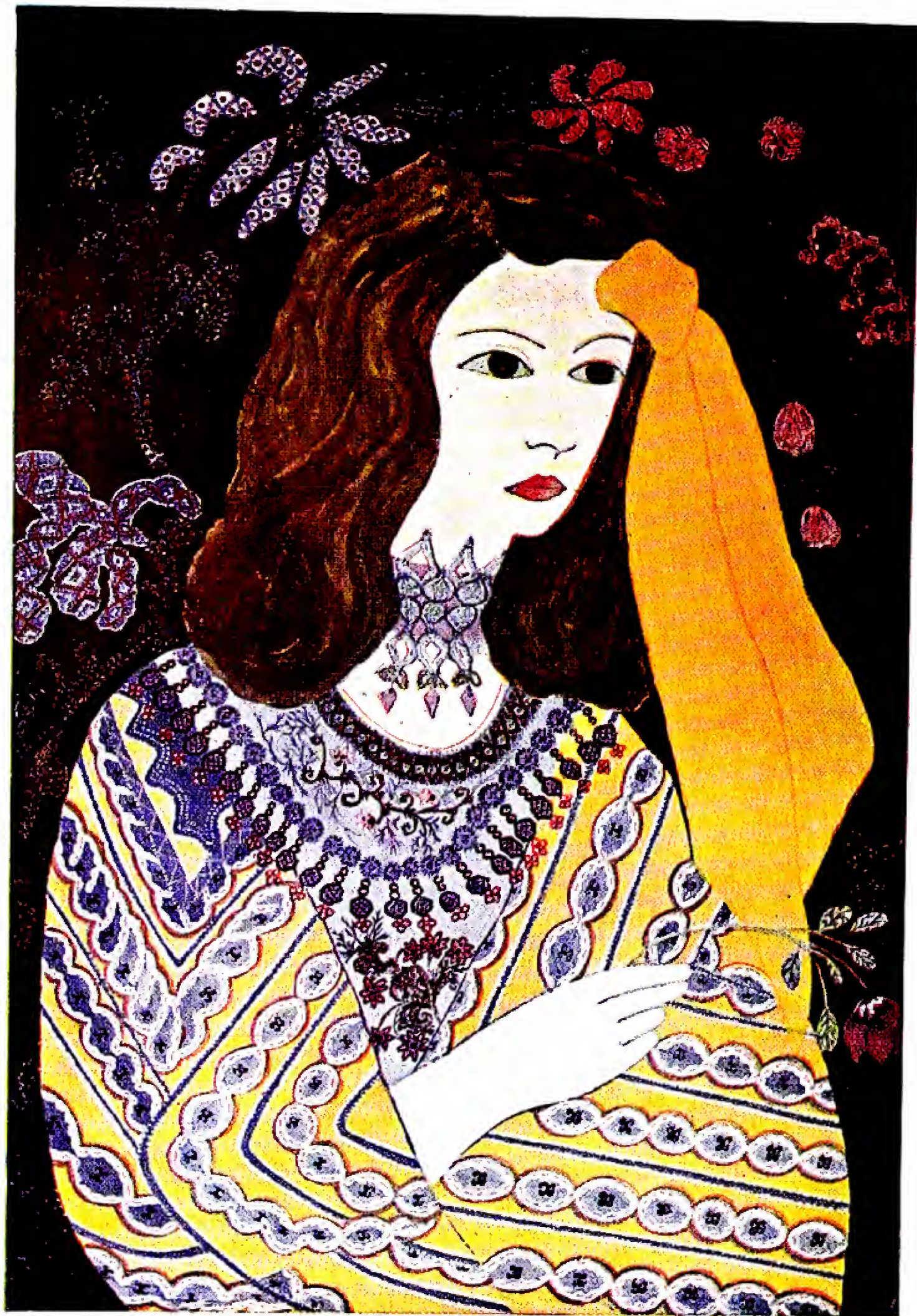


*Portrait of Jean* by Jean Franklin aged 14  
Brixton Central Secondary School, London  
teacher, Veronica Chambers



*Portrait* by Mary Haskell aged 15  
Girls' High School, Cambridgeshire  
teacher, Miss J. Davis





Left: *Irene Bell with a flower*  
by Constance House aged 16  
Woolwich Polytechnic, London

Portrait from imagination  
by a child, Secondary Art School  
St Martin's School of Art, London



Right: Self-portrait  
by Caroline James aged 10  
teacher, her mother

Extreme right: Portrait in pastels  
by Milton Weinberg  
Abraham Lincoln High School  
New York





Above, left: *The Mendicant* by Michael Wistart aged 15, Bedales School, England: teacher, Mrs Nommie Durrell

Above, centre: *Portrait of a Schoolfellow* by Connie Smith aged 13  
Brixton Central Secondary School, London: teacher, Veronica Chambers

Above, right: *Portrait* by Venice Havinden aged 15, Langford Grove School, London

Below, left: *Self-portrait* by Anthony D'Esposito, Abraham Lincoln High School, New York

Below, right: *The Royal Wedding* by Rita Carpenter aged 13, Creek Road Secondary Modern School, London





# LINO-CUTS AND BLACK-AND-WHITE DRAWINGS

Portrait of Schin. Huber

Swiss schoolgirl

lino-cut black paper

Swiss Museum Collection

Portrait of the Sun

by K. B. L. aged 15

Secondary School

London

Portrait of Richardson aged 11

Secondary School

London

Portrait of Richardson aged 11

Secondary School

London

Portrait of Richardson aged 11

Secondary School

London



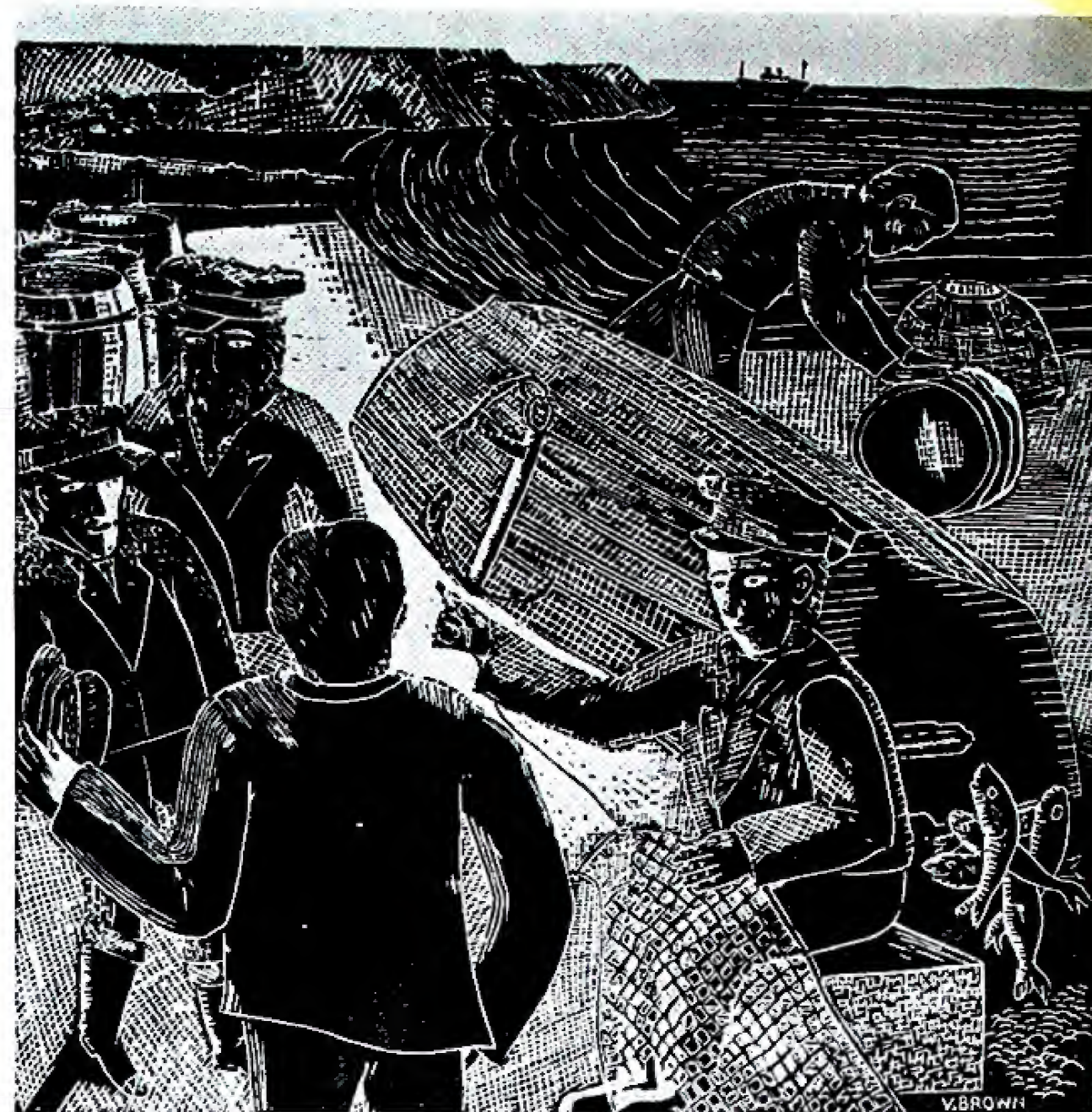




Two-colour lino-cut by C. Ward aged 15, Secondary Technical School, Central School of Arts and Crafts, London  
 Below: *Picnic* by Rosie Quaife aged 11½, Holland Street P.D. School, Kennington: teacher, Miss Evelyn Gibbs







Above: Two lino-cuts by V. Brown aged 14, Ackmar Road Secondary School for Boys, London; teacher, Mr L. F. Tuckett



Lino-cut by Joy Littelljohn aged 11  
St Michael's School, East Horsley, Sussex  
teacher, Mrs Rosalind Eccott





*The Hostages* by a Dutch boy aged 16

Below: Drawing from life by J. Farrelly aged 14  
Wandsworth County Secondary School  
teacher, A. Hodkinson

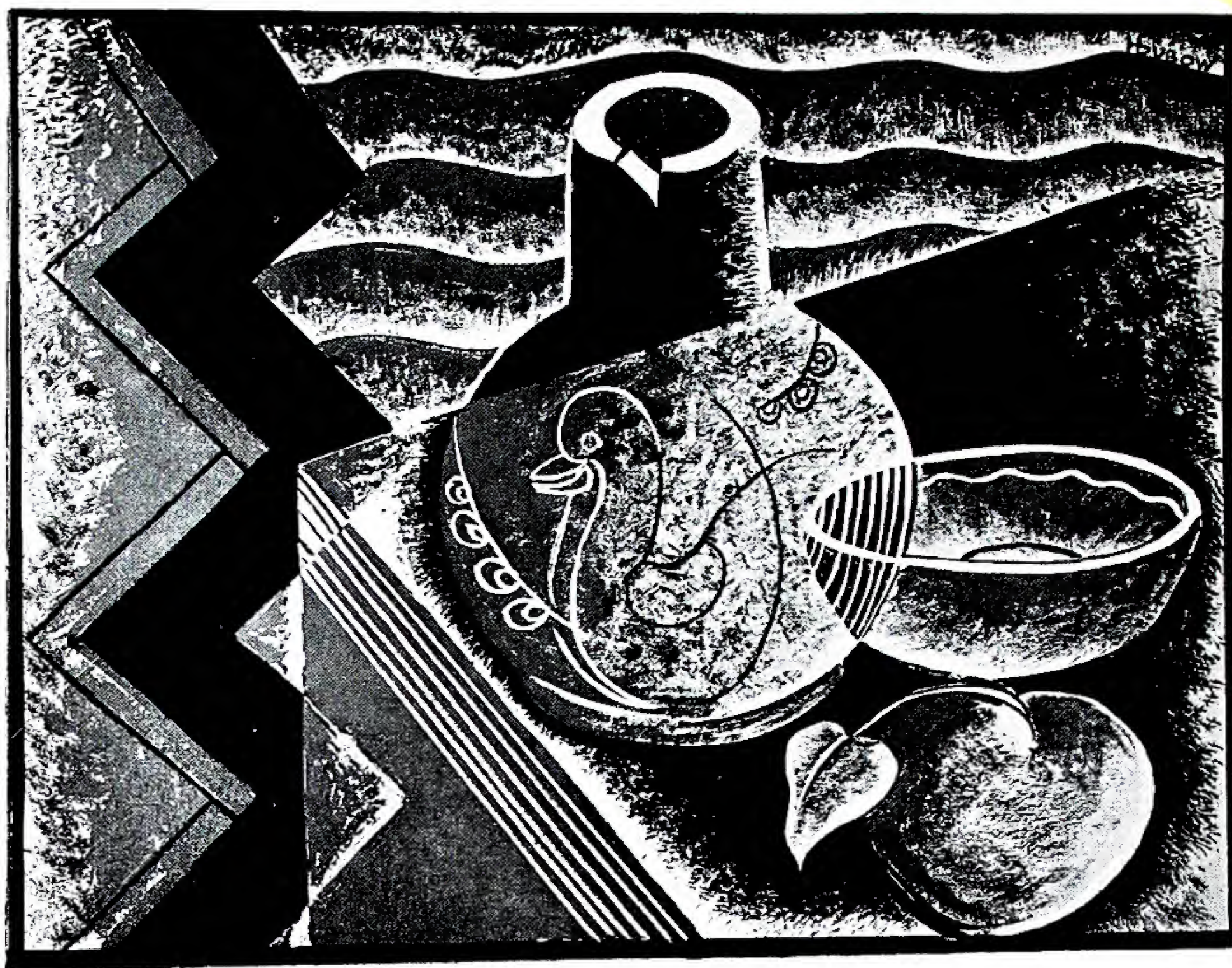


Left and opposite page: Quick sketches from life by  
children aged 12, Central School for Girls, Cambridge

Below, right: Drawing by a boy aged 14, at a secondary school  
Brussels: teacher, Professor Sismmda

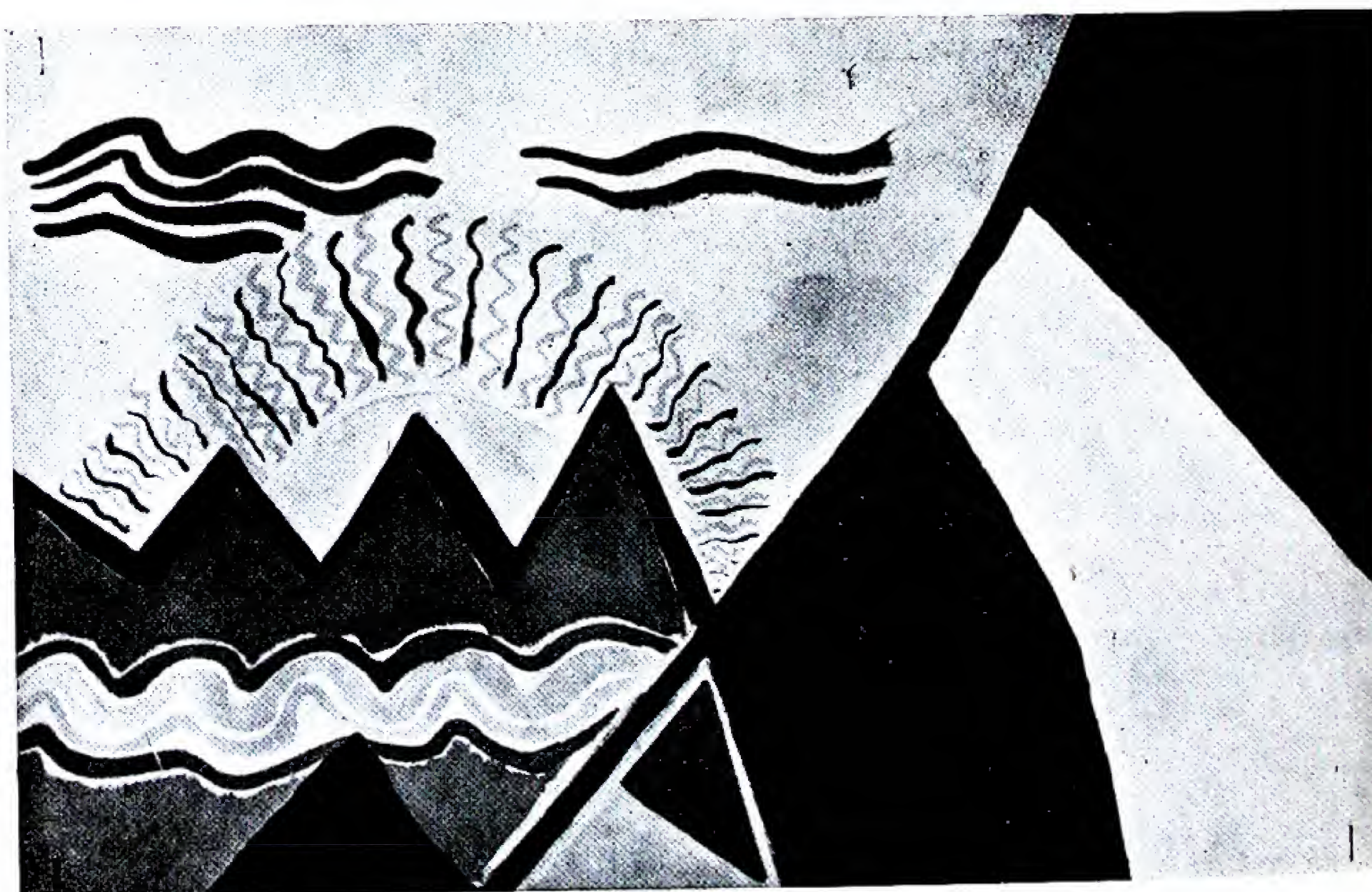






Original still-life composition by Harold Dubow, Abraham Lincoln High School, New York

Abstract pattern by Gary Cutler aged 16, Daniel McIntyre Collegiate School, Winnipeg





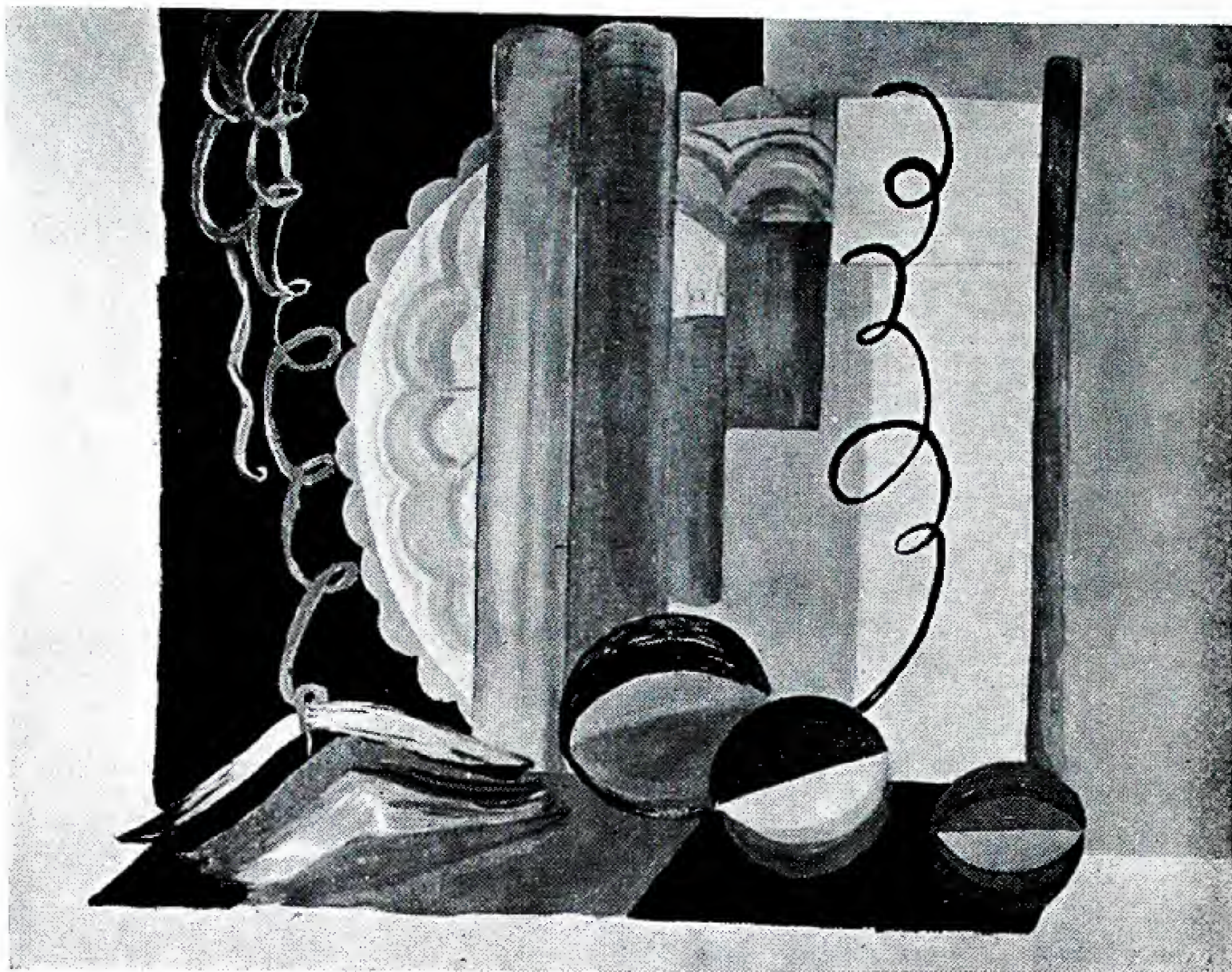
INFLUENCE OF  
CONTEMPORARY ART  
UPON THE WORK  
OF CHILDREN



*Paper* by Joan Jackson aged 14  
Highbury Hill High School, London  
teacher, Miss Nan Youngman  
This painting was made from a group  
of foil papers, cardboard, etc  
which was on view during three or  
four lessons. The girls were en-  
couraged to add, omit, alter and invent  
as they thought fit, and in this case  
various patterns were added to areas  
which were actually flat colour

*Still-life* by G. Harbert aged 14  
Highbury Hill High School, London  
teacher, Miss Nan Youngman  
A drawing from a description: the  
jug is in yellow with deep red spots  
the rest of the picture being quiet  
in colour



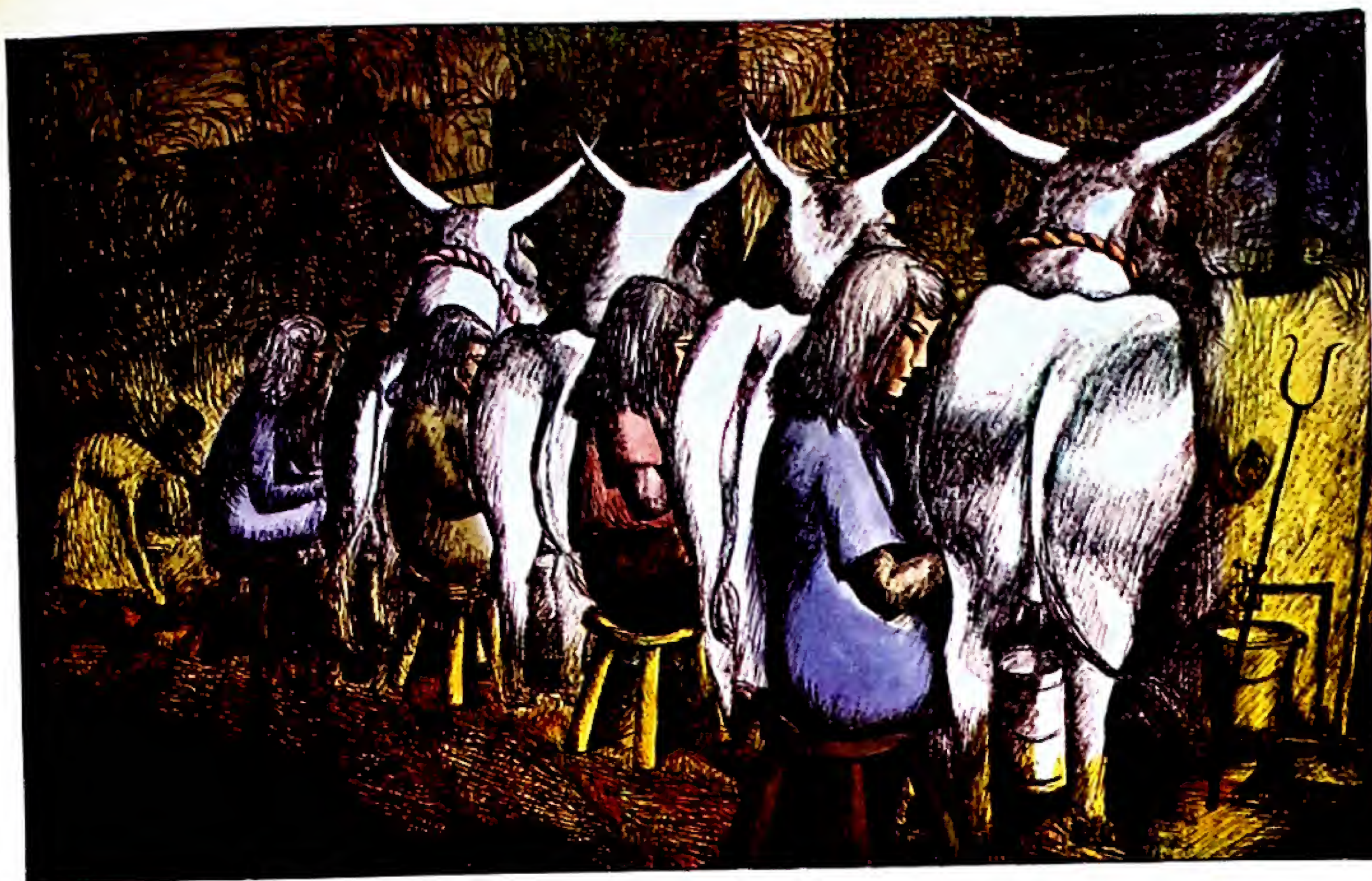


*Paper* by Margaret Moran aged 14  
Highbury Hill High School, London  
teacher, Miss Nan Youngman  
Again, this painting was made from  
a group of foil papers, cardboard,  
etc, which was on view during three  
or four lessons. The girls were en-  
couraged to add, omit, alter and invent  
as they thought fit, but in this case  
there are very few alterations

Below : *Elizabeth Barrett Browning and  
Flush, her Dog* by Pauline Morris aged 15  
High School for Girls, Dudley, Worcs  
teacher, Miss J. K. Fleming







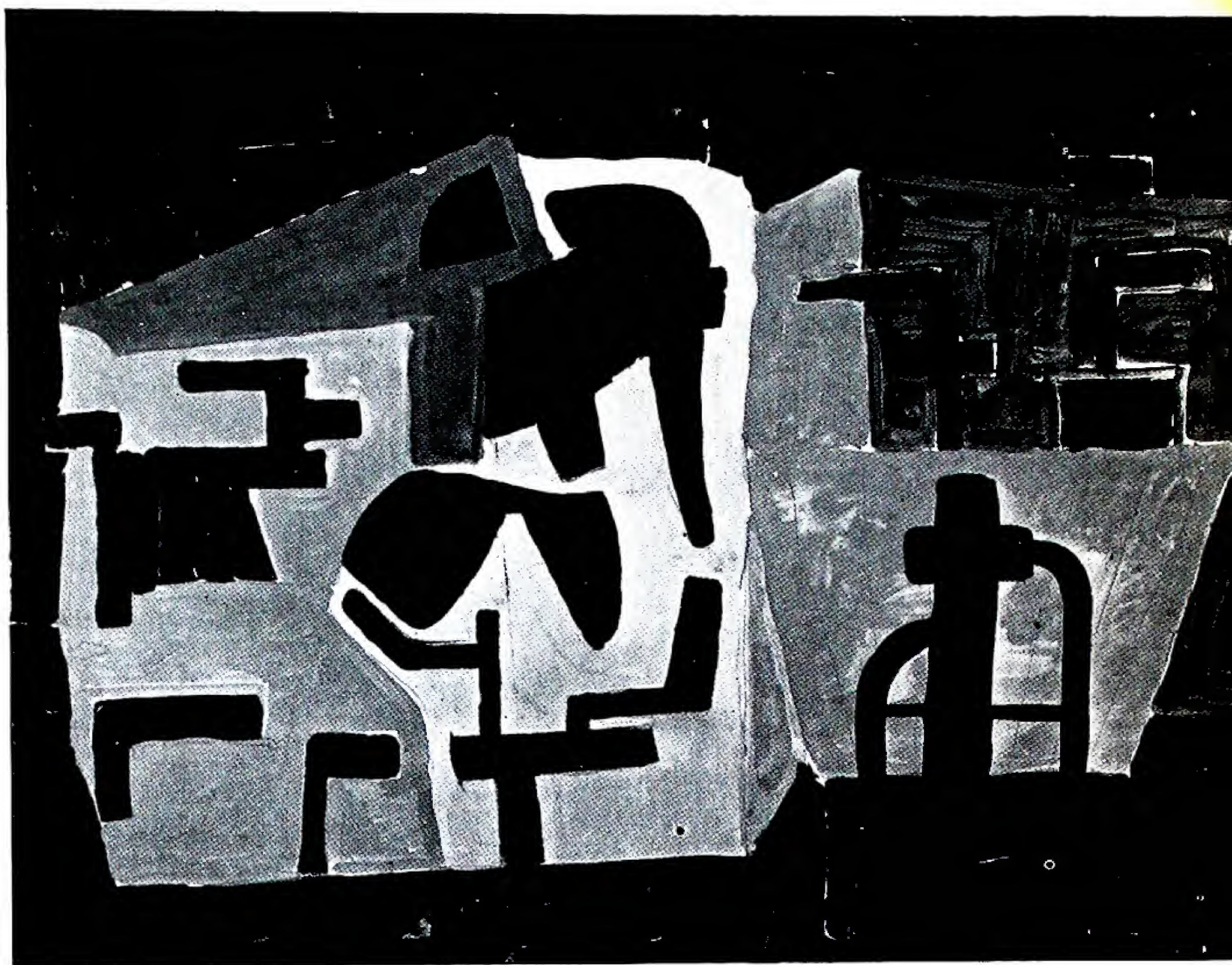
*Milking* by Claudia Williams aged 15  
Eothen School, Caterham  
This painting, enriched with pen-and-ink,  
was one of a group by this artist which  
won her the *Sunday Pictorial* Art Training  
Grant for 1949



Left: Derivative painting, stencil and  
pen-and-ink by Ann Twiseton aged 13  
Fulham County Grammar School, London



*Abstract Pattern*  
by Bruce Bernard, aged 17  
Bedales School  
teacher  
Mrs Nommie Durrell



*A Bull Fight*  
by R. Denow aged 14  
Secondary Craft School  
Central School  
of Arts and Crafts

